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MUSICAL COURIER

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Photo by Blackstone Studios

HEPHZIBAH and YEHUDI MENUHIN
Presented Two of Their Three Seasonal Sonata Recitals for Violin and Piano in New York on February 1 at the Metropolitan Opera House and on February 8 at Carnegie Hall

JASCHA HEIFETZ,
violinist, becomes a piano teacher for his daughter Josepha, a young lady of six and a half years.

(Below)
DR. OTTO KLEMPERER
with Mrs. Leiland Atherton Irish, executive vice-president and secretary of the Los Angeles Philharmonic Orchestra, signs a new three-year contract with the Southern California Symphony Association to conduct the orchestra, sponsored by the association. He first came to Los Angeles in the fall of 1933 to preside over the orchestra and in 1935 was engaged for three years as conductor.

GRETE STUECKGOLD
has rejoined the Metropolitan Opera Association and makes her first appearance in Boston on March 31, when she sings the role of Octavian in Strauss' Rosenkavalier. (Photo by Herbert Mitchell.)

THE HART HOUSE QUARTET
has inaugurated a series of thirteen coast-to-coast broadcasts on Wednesday nights under the auspices of the Canadian Broadcasting Corporation.

SPEAKERS AT ORGANIZATION LUNCHEON
of the Philharmonic-Symphony League at the Hotel St. Regis, New York, on February 2 were, left to right, Katharine Cornell, Dr. John H. Finley, Mrs. Vincent Astor, who presided, Deems Taylor and Mrs. Christian R. Holmes. (Musical Courier Staff Photo.)

(Below)
LEOPOLD STOKOWSKI
as he conducted a recent program of the Philadelphia Orchestra in Carnegie Hall, New York. (Photo by Robert S. Holzman.)

KEN-MAR SCHOOL OF MUSIC
faculty members, of Hollywood, Cal. Left to right, upper row, Marlin Skiles, Olive Skiles, George Zevitas, Mary McCabe Yerke, Kenneth Yerke, Leona Neblett, Misha Gegna, Sarah Richards. Lower row, Maurice Zam, Richard Lert, Ernst Toch, Robert Pollak, John Crown and Vladimir Bakaleinikoff. (Photo by Porter S. Cleveland.)

(See Inside Back Cover for Additional News Pictures)

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Wagner's Flying Dutchman Reaches Paris Grand Opéra

Transferred from Opéra-Comique—Schmitt Ballet Has Premiere—Memorial Concerts for Ravel

By IRVING SCHWERKÉ

PARIS.—The Flying Dutchman of Wagner which the French are pleased to call Le Vaisseau Fantôme, has graduated from the Opéra-Comique (where from 1893 to 1904 it was given about twenty-five times) to the Grand Opéra. To one visitor at least, the latest production has been a disappointment. The scenery and costumes by Olivier Rabaud leave much to be desired, while the singers, despite their native good qualities, seemed to be delving into roles not exactly suited to them. Philippe Gaubert conducted and the cast comprised Germaine Hoerner (Senta), Schenneberg (Marie), Singher (Dutchman), Jouatte (Eric), Bernasconi (Daland), Chastenet (Pilot). Naturally, the pieces that were singled out for applause were the overture, the Chorus of Spinners, and the ballads of Senta and the Dutchman.

SCHMITT BALLET BOWS

Florent Schmitt's drama-ballet, or rather, two-act *tragédie dansée*, Oriane et le Prince d'Amour, given successfully in concert form last season, has now been sumptuously and movingly staged by the Grand Opéra (first performance January 7, 1938). The dramatic action by Claude Séran, a poetical allegory on Love and Death, is situated in fourteenth century Avignon. Oriane, surrounded by a host of admirers, holds perpetual "love court" in her palace. A rich Oriental merchant, who comes to throw his treasures at Oriane's feet, is stabbed by a jealous poet. She sends the poet away, and now appears the Prince of Love, of whom she immediately becomes enamored. He is on the point of surrendering to her when he perceives the spot of blood left on the ground by the murdered merchant. The Prince of Love thereupon makes a quick disappearance, and a crowd of young people run on, celebrating the Mass of Lunatics. The one with whom Oriane dances lifts his cowl. Recognizing him as Death, Oriane falls in a heap and the ballet ends. Also Oriane! The score, rich in instrumentation, classical in style, has beauty, and ranks as one of Florent Schmitt's most gratifying productions. The work enlists the services of a full orchestra, a group of singers, a numerous *corps de ballet*, and eight solo dancers. Principal participants in this premiere were Yvette Darsonval (Oriane), Lifar (Prince d'Amour), Peretti (Poet), Goubé (Merchant), Efimoff (Bouffon), Legrand (Death), Chastenet (Jungler), Philippe Gaubert (conductor).

RAVEL COMMEMORATED

The first of our "in memory" Ravel concerts was given by the National Radio Orchestra, conducted by D. E. Inghelbrecht, soprano Germaine Martinelli, pianist Jean Doyen, and the Raugel Chorus, assisting. The second to date was by the Lamoureux Orchestra under Eugen Bigot, assisted by Madeleine Grey, soprano, Lily Laskine, harpist, Jacques Février, pianist, Lucien Schwartz, violinist, and M. Devémy, horn. Not long ago, at the premiere of Ravel's concerto for left hand, I remember meeting some people who had come armed with penny whistles. I saw the same people the other day at the Lamoureux concert, only this time they had a supply of expensive linen handkerchiefs. "For whom shall you weep," I inquired, "for Ravel or yourselves?" The musical world is strange.

DOLIN'S DANCING

Anton Dolin, simultaneously filling an eight weeks' engagement at the Mogador and the A.B.C. Theatres, is making Paris sit up and take notice. Based on the surest of classical technics and a rare sense of artistic verity, his dancing is the last word of poetical harmony, dynamic grace and charm. His outstanding numbers are a very "different" Ravel Bolero, an intoxicatingly rhythmic Viennese Waltz, and an amazingly athletic Hungarian dance.

Conducting the Pasdeloup Orchestra in a pair of concerts, Eugen Szenkar gave a particularly good account of him-

(*Continued on page* 44)

Gluck "Premiere"

WEIMAR.—Paris and Helen, by Gluck, was performed at the Weimar Theatre—its first representation in Germany.

Cosima Honored

BAYREUTH.—A bust of Cosima Wagner was inaugurated here not long ago. The German Government was represented, and a talk was given by Daniella Thode, daughter of Madame Wagner.

New Symphony by Moeran Gains Favor in London

Ernest Bloch's Music Appreciated—A Brahms Wave—Furtwängler's Popularity—Solo Performers

By MARION WILSON BALLIN

LONDON.—E. J. Moeran's first symphony, inspired by the legends and landscape of his native Ireland, had its world premiere recently at the first concert of the Royal Philharmonic Orchestra. Conducted by Sir Thomas Beecham, the opus enjoyed a performance adequate to the occasion and brought forth not only copious applause but also cheers for the composer. Its pleasing thematic material, a certain vitality and the characteristically rich orchestration combined to make it a genuine success. Moeran, one of the younger and less publicized British composers, is a modest and engaging figure, whose value is gradually coming to be appreciated. For some years his chamber music and smaller works have appeared with increasing frequency, and this first full-length orchestral work is a welcome addition to the contemporary repertoire.

On the same program another contemporary figured, namely, Ernest Bloch, whose music is gaining wider hearing in England. His two tone poems, Winter and Spring, are early works—well-made but no longer exciting. The soloist was Myra Hess, who played Brahms' D minor piano concerto in her familiar engaging and essentially musical manner.

BRAHMS IN HIGH EVIDENCE

There is no limit to the popularity of Brahms. He is, as it were, standing godfather to the current symphonic season. His F major symphony, conducted by Willem Mengelberg, was the central feature of the latest concert of the B.B.C. Symphony, his Tragic Overture was the best part of the London Symphony's program under Anthony Collins, and the E minor symphony loomed large on the program of the Berlin Philharmonic Orchestra, which is here on its annual pilgrimage under the still dynamic leadership of Wilhelm Furtwängler. The latter is basking in the favor of London popularity; in fact the most striking feature of his visit is the contrast between the present and well deserved praise of his conducting by the critics, and their almost hostile attitude when he first came to London some years ago, long before the advent of the Nazi régime.

Furtwängler's programs however, are no more adventurous than they were then, and Mengelberg, surely as good a conservative as any, appeared daring by comparison. Intended to be the *clou* of Mengelberg's concert, Strauss' Also sprach Zarathustra fell rather flat. The real success of the evening, however, was Hindemith's Philharmonic Concerto,

(*Continued on page* 44)

Goossens Triumphs in Brahms Cycle

Cincinnati Orchestra, Festival Chorus and Soloists Offer Requiem — Four Programs Include Solo Contributions by Heifetz, Schnabel and Casadesus

By MARIE DIKORÉ

CINCINNATI, O.—With enthusiasm still running high over the Brahms Cycle presented by Eugene Goossens, musical director of the Cincinnati Symphony Orchestra, we are realizing anew that not since the days of Theodore Thomas have we had as great a musical leader as Goossens. Under his guidance the May Festival chorus has risen to greater glory, the orchestra to greater virtuosity. Both were blended under his baton into four all-Brahms programs of festival proportion.

He presented the eleven most important Brahms works, culminating in the Requiem, sung superbly by the May Festival Chorus, with Jeannette Vreeland and Alexander Kisselburgh as soloists. Each work Mr. Goossens skilfully fitted into the pattern of the whole cycle, placing each in juxtaposition with the others to exhibit its own beauty and its relationship to the whole, while observing strictly the true Brahms traditions.

He opened the cycle with the joyful Academic Festival Overture, followed by the symphony No. 3, played especially well, to bring out all its rich beauty. Robert Casadesus, appearing here for the first time, roused the audience to a high pitch of enthusiasm with his marvellous playing of the concerto (No. 2) in B flat major for piano and orchestra. The perfect accord between soloist, orchestra and conductor brought the audience to its feet in a tremendous ovation.

For the second concert Mr. Goossens chose the variations on a theme by Haydn and the symphony No. 4 as the setting for the violin concerto. The latter was played by Jascha Heifetz with

(*Continued on page* 31)

La Scala Gives Production to Refice's Latest Opera

Santa Margherita Lyricized—Music Lacks Originality—De Sabata Leads Madam Butterfly Restoration—Sixteenth Century Program

By MARY TIBALDI CHIESA

MILAN.—We have had the first performance of a new Italian opera: Margherita di Cortona, music by Licinio Refice, libretto by Emidio Mucci. La Scala was crowded for the event. The composer is a priest. This is not his first contact with the theatre, for several years ago, Cecilia, another opera of his, scored success and still appears here and there on the Italian lyric stage.

Heroine of the latest work is Sta. Margherita of Cortona, who has inspired artists the world over. In the prologue we see Sta. Margherita's sorrow and despair before her dead lover. Then she tries in vain to return to her home, whence she had fled because of the hatred of her cruel stepmother. At last she gives herself to penitence and saves the lives of three persons unjustly accused of the murder of her lover. The libretto has nobility of language and dramatic and theatrical sense, but is often prolix, that fault made worse by music which endlessly develops some of the scenes.

As for the music itself, it is eclectic but not original. The composer has abundantly flowing melodic vein, which he adorns with skillful harmonies and instrumentation, though sometimes the latter weighs heavily on the vocal parts. All this produces many pleasing moments though it were impossible not to recognize that M. Refice's music reveals little personal temperament. The echoes of other and stronger personalities are too audible—Moussorgsky, for instance.

(*Continued on page* 44)

Baltimore Orchestra Season Launched by Werner Janssen

Philadelphia and National Organizations Also Appear, Szigeti Assisting Former and Vienna Boys' Choir the Latter—Recitals Present Celebrities

BALTIMORE, MD.—The outstanding event of the local musical season occurred on January 9, when Werner Janssen, American conductor, directed the Baltimore Symphony Orchestra in its first concert of the new season before an enormous audience that left no doubt of its warm approval of the man selected by Frederick R. Huber, Municipal Director of Music, to substitute during the absence of Dr. Ernest Schelling. Another adult concert and two children's concerts have since been given, each one having been completely sold out weeks in advance. The wonders worked by Mr. Janssen on the civic orchestra are the talk of the town and the concerts are proving veritable ovations for all concerned. Samuel Barber was present at the concert on January 23, at which his Music for a Scene from Shelley was heard locally for the first time.

PHILADELPHIA ORCHESTRA

On January 12, the Philadelphia Orchestra returned to a crowded Lyric for a program which included Dr. Harl McDonald's new and third symphony, a work enlisting solo soprano and chorus of mixed voices. Selma Amansky was soloist, the chorus being that of the University of Pennsylvania. The program concluded with Lucien Cailliet's orchestral arrangement of Moussorgsky's Pictures at an Exposition and opened with the same composer's orchestration of Buxtehude's Passacaglia.

NATIONAL FORCES AIDED BY VIENNA CHOIR

The National Symphony Orchestra (Dr. Hans Kindler, conductor) was heard at the Lyric on January 18 in a program which featured strongly the Vienna Choir Boys. These youngsters, directed by Viktor Gomboz, were listed for seven selections and several encores were added. The orchestra did little during the evening, unfortunately, but that little was done very well. The audience, larger than customary for these concerts, seemed to derive vast satisfaction from the juvenile vocal joustings of the boys from overseas.

ZIMBALIST AND SCHOOP BALLET

William Albaugh brought three recitals of definite interest during January. Efrem Zimbalist, violinist, was heard on January 7 in a program of technical difficulty, plus a few choice Kreisler items. Trudi Schoop and her Comic Ballet scored a triumph with the first local presentation of All for Love, a thoroughly delightful, charming and attractive series of seven tragi-comic episodes, with excellent music by Lothar Perl. Ruth Slenczynski, amazing twelve-year-old piano prodigy, was heard at the Lyric on January 28, almost a week later than Peter Paul Loyanich, a ten-year-old pianistic marvel, who astounded an audience at the Peabody.

PEABODY RECITALS

The Peabody Friday afternoon recitals were resumed on January 7 with the brilliant return to the home of his study of Maurice Eisenberg, cellist. Others heard during the month were Fraser Gange, baritone; Vronsky and Babin, two-piano artists; and Andres Segovia, guitarist. Heinz and Robert Scholz were presented by the Bach Club on January 5 in the monumental, and occasionally dull, Art of the Fugue, by Bach. Howard Mitchell, first cellist of the National Symphony Orchestra, gave a recital, assisted by Sol Sax, pianist, at the Peabody on January 26.

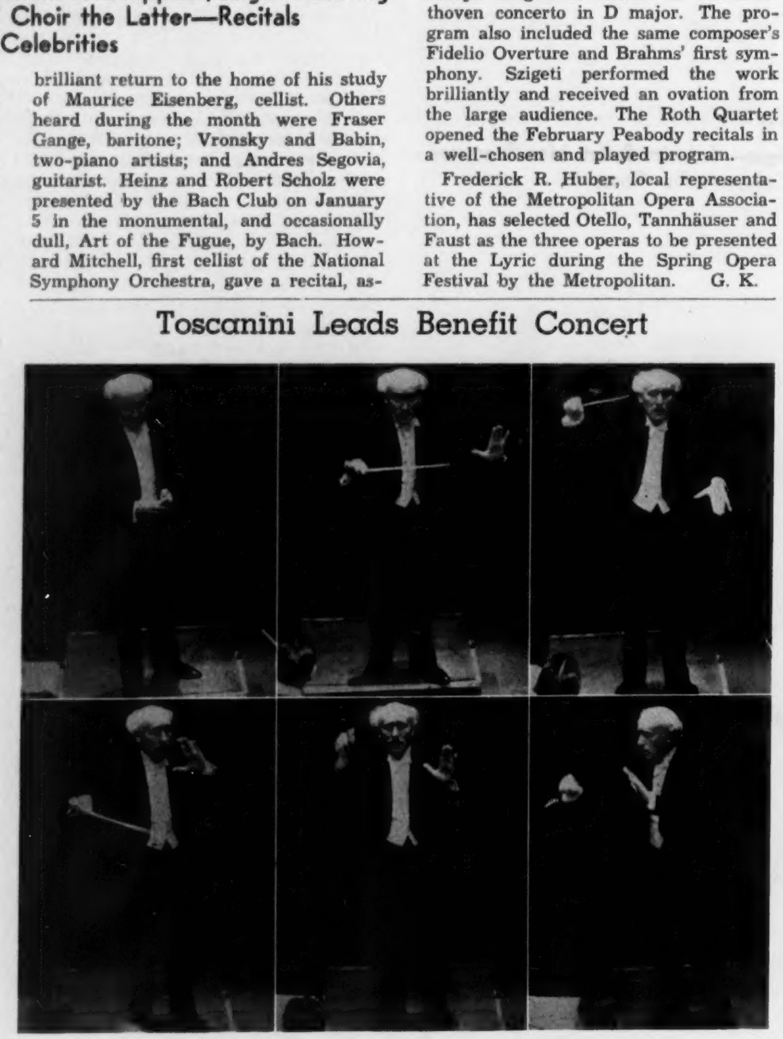
On February 2, the Philadelphia Orchestra, under Eugene Ormandy, returned to the Lyric for a concert with Joseph Szigeti as soloist in the Beethoven concerto in D major. The program also included the same composer's Fidelio Overture and Brahms' first symphony. Szigeti performed the work brilliantly and received an ovation from the large audience. The Roth Quartet opened the February Peabody recitals in a well-chosen and played program.

Frederick R. Huber, local representative of the Metropolitan Opera Association, has selected Otello, Tannhäuser and Faust as the three operas to be presented at the Lyric during the Spring Opera Festival by the Metropolitan. G. K.

Jacqueline Salomons to Play New Tansman Concerto

Jacqueline Salomons has been selected by Alexandre Tansman to present his new violin concerto, which he has just completed. Miss Salomons is now in Paris studying the work with the composer.

Toscanini Leads Benefit Concert



THE CANDID CAMERA REVEALS
the baton technic of the maestro as he urges and cautions the NBC Symphony Orchestra. (Photos by Pictorial Feature Service.)

Toscanini and the NBC Orchestra moved to Carnegie Hall on February 6 and gave a Sunday evening concert for the benefit of the Italian Welfare League, the program consisting of Beethoven's first and ninth symphonies, the latter having as its solo quartet, Vina Bovy, Kerstin Thorborg, Ezio Pinza and Jan Peerce.

It was illuminative to contrast the early and late phases of the symphonic master, and of course Toscanini found authoritative expression for both styles. It was interesting to reflect, too, that the Ninth was the work which originally awakened New York to Toscanini's real worth on the concert-platform (while he still functioned at the Metropolitan) when he introduced himself in that capacity with the towering score of Beethoven.

As the Welfare concert was for charity, it is not meet to go into strict reviewing, but even were one to do so, the report would have to be altogether enthusiastic, to tell about the frenetic response of the audience and to chronicle that the orchestra met the fullest demands of the conductor and sounded even better than at its Saturday appearances in the NBC radio series. The vocal quartet and Schola Cantorum Chorus rose brilliantly to the baton of the distinguished leader.

BROADCASTS CONTINUED

Its sixth concert under Toscanini had the NBC Orchestra performing (at Studio 8H, RCA Building) Rossini's La Scala di Seta overture, Schumann's third (Rhenish) symphony, Paganini's Moto Perpetuo, and Ravel's transcription of Moussorgsky's Pictures at an Exhibition.

Toscanini always has liked the light Rossini overtures, and again he made effervescent and jolly matter of the one heard this evening. Doubtless influenced by the superior quality of his string complement, the conductor gave them a chance to shine in a collective solo, the virtuoso piece by Paganini, and the score or more of first fiddlers performed the pages with remarkable facility of fingers and bow, and much rhythmic accord and *elan*.

A romantically affectionate reading of the Schumann music, was as deeply pleasurable as the sharply characterized and beautifully colored version given by Toscanini and his men of Ravel's masterful orchestral touches in the lively "picturing" of Moussorgsky.

Is it not superfluous to say that the listeners in the hall gave endless ovations to the great leader and his pliant players?

(*Continued on page* 16)

N. Y. Philharmonic League Founded

Aims to Sponsor Orchestra's Activities —Group Is to Seek Membership of 10,000

A membership of 10,000 is to be sought by the new Philharmonic-Symphony League, just organized in New York, to stimulate interest in and also to widen the activities of the Philharmonic-Symphony Orchestra. Mrs. Vincent Astor, chairman of the auxiliary board of the society, presided at the organization luncheon on February 2 in the Hotel St. Regis at which Deems Taylor, Dr. John H. Finley and Mrs. Christian R. Holmes, vice-chairman of the board, spoke.

The membership drive will be under the direction of Mrs. John T. Pratt. Annual dues are to be $10 in return for which members will be admitted to one or more private concerts each season; have an opportunity to attend special lectures relating to the orchestra, its repertoire and music appreciation generally; receive a recording of an unusual work performed by the orchestra, tickets for a Sunday afternoon concert and six monthly bulletins with advance news and program notes as well as special articles and pictures of musical and social interest.

Mrs. Holmes, who was formerly active in the work of the Cincinnati Symphony Orchestra pointed out that the Philharmonic-Symphony Society will be 100 years old in 1942. Dr. Finley spoke on music as a "spiritual necessity" while Mr. Taylor discussed the effects of broadcasting the Sunday afternoon programs. Marshall Field, president of the society spoke briefly and John Barbirolli, conductor, sent greetings.

American Composers Form Alliance

Will Collect Royalties for Performances of Native Music

Forty-eight American composers, meeting at the Beethoven Association, New York, organized the American Composers' Alliance with the avowed intent of doing for the native serious composer what ASCAP has been doing in the so-called popular field. It is proposed to regularize and collect all fees resulting from the performance of copyrighted music, to stimulate the performance of American music and to work in cooperation with similar organizations in other countries.

Aaron Copland was named chairman of the temporary executive board, which also includes Roy Harris, Douglas Moore, Wallingford Riegger, Elie Siegmeister, Bernard Wagenaar, Marion Bauer, Goddard Lieberson, Quincy Porter, Roger Sessions and Virgil Thomson. Among those present at the organization meeting were:

Hans Barth, Marion Bauer, Marc Blitzstein, Evelyn Berckman, Nicolai Berezowsky, Erno Balogh, Paul Bowles, Johanna Beyer, Aaron Copland, Elliot Carter, Norman Cazden, Annabelle Comfort, Paul Creston, Samuel Chelimsky, David Diamond, Lehman Engel, Vivian Fine, Dante Fiorillo, Elliot Griffis, Walter Helfer, Roy Harris, Rosalie Housman, Herbert Haufreucht, Herbert Inch, Harrison Kerr, Goddard Lieberson, Aexander Lipsky, Otto Luening, Douglas Moore, Marion Miller, Robert McBride, George Maynard, Quincy Porter, Harvey Pollins, Solomon Pimsleur, Earl Robinson, Wallingford Riegger, Muriel Reger, Roger Sessions, Elie Siegmeister, Lazare Saminsky, William Schuman, Virgil Thomson, Edgar Varese, Carlos Salzedo, M. Wood-Hill, Bernard Wagenaar and Jacob Weinberg.

Leinsdorf to Lead Elektra

Erich Leinsdorf, young conductor, who celebrated his twenty-sixth birthday on February 4, and recently made his Metropolitan Opera debut directing Die Walküre, will conduct Elektra there on March 3.

Strauss' Incalescent Salome Wins Anew at Metropolitan

Music of Undimmed Beauty and Might—Marjorie Lawrence in Title Role—Panizza Conducts

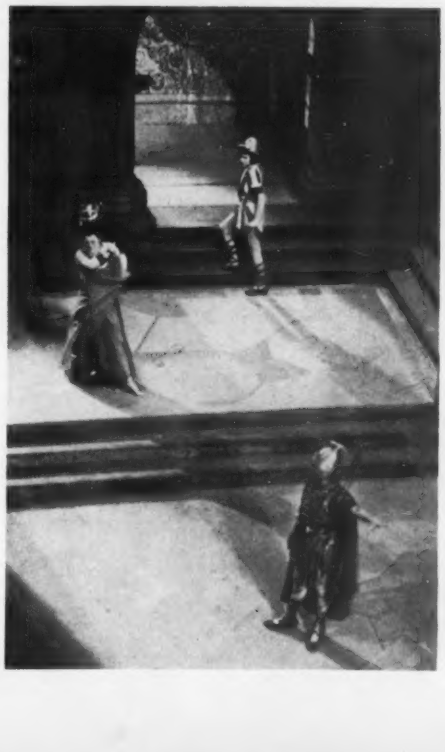
By LEONARD LIEBLING

For Straussites and other advanced opera-goers, February 5 was a significant evening, as it brought the return of Salome to the Metropolitan, a work that has lost none of its musical vitality and dramatic vividness since its first New York production in 1907.

Not that those qualities were generally recognized from the start, for as late as 1919 one finds Baker's Biographical Dictionary of Musicians telling the story of the premiere at the Metropolitan, and adding: "The board of directors forbade its repetition. The opposition of musicians was directed less against the revolting drama than against the cacophonous music and brutal instrumentation." Let me quote too, the next paragraph: "The angry discussions had not yet subsided when Strauss startled the world with Elektra (1909), in which he reaches the lowest level of decadence." Thus spake the immortal Baker, but his dicta have gone with the wind. Time has won universal admiration for the Salome and Elektra scores of Strauss, easily the most masterful since Wagner composed his final music drama. The current restoration of Strauss' two one-acters proves that fact beyond any reasonable doubt, if such dubiety remained.

THE COURT GAZES IN FASCINATION

as Salome (Marjorie Lawrence) sways seductively in the Dance of the Seven Veils. At right, the Princess orders that the Prophet be brought from the cistern and arouses the fears of the Captain who guards him. (Photos by Musical Courier Staff Photographer.)

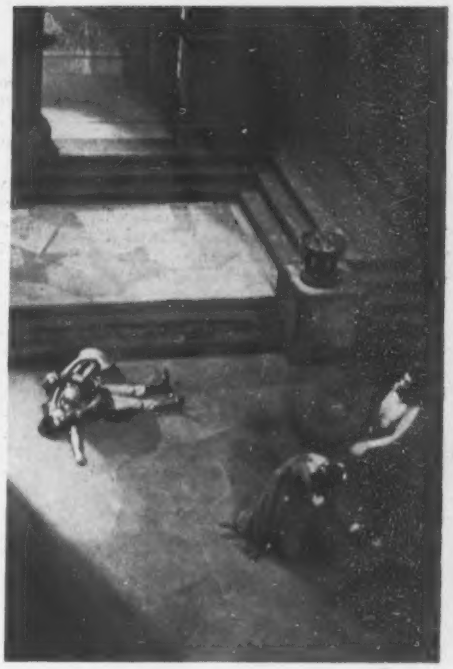


The present Metropolitan performance is the best New York has had, so far as the average merit of the cast is concerned, and Marjorie Lawrence's interpretation of the title role offers as much credibility and more originality than came from her predecessors.

She is pictorially youthful and mobile, stresses the feline cruelty as well as Oriental sensuousness of the evil daughter of a wicked mother, and adjusts her entire representation to every curve, suggestion and climax of the music. Hers is as penetrative and convincing an operatic delineation as Metropolitan history records.

Miss Lawrence's originality is evidenced at once with her idea of costuming, at first a flaringly colored robe and ostentatious golden skeleton crown, both indicative of a childishly spoiled princess at a debauched court. Later, in the famed dance, the Australian soprano uses the traditional brilliant-hued veils but with the shedding of the last of them, reveals nude lower extremities and a short, tight-fitting bodice that leaves Herod not much else to guess about.

SALOME ENDS HER DANCE. Marjorie Lawrence in the title role climaxes her voluptuous scene before the Tetrarch (René Maison), Herodias (Karin Branzell) and the court. At right, the suicide of Narraboth (Karl Laufkoetter) as Salome shamelessly woos Jokanaan (Julius Huehn). (Photos by Musical Courier Staff Photographer.)



The dance itself is remarkably conceived and executed, with omission of the *ventre* undulations, it is true, but nevertheless pantomimically eloquent and following all the implications of the rhythm and descriptiveness in the music. It is evident that the artist has made intensive studies of stylized Oriental dancing, and its effect is arresting. The only other version of the episode that I have seen to equal Miss Lawrence's was that of Mary Garden. (In fact, I wonder whether the latter had not coached her young colleague in the dance as well as in the rest of the impersonation. Miss Garden sat two seats away from me, and her admiring remarks and excited nods of approval impressed me as being more than disinterested enthusiasm.)

From Salome's initial entrance, half-crouching, disturbed, nervously striding, to the concluding osculatory scene with the decapitated head, Miss Lawrence gave a consistently gripping and cumulative portrayal. She has done nothing at the Metropolitan more histrionically eminent.

Vocally, the fascinating exponent was equal to Strauss' demands in characterization, and thanks to the discretion of the conductor, also to the requirements in sustained volume of tone. Expressive and altogether lovely singing accompanied the blandishments with which Salome tries to seduce Jokanaan, and the closing ecstatic apostrophe soared to complete realization. Altogether, a much abused phrase can be employed truthfully by saying that Miss Lawrence scored a real triumph with her Salome, and another platitude is equally in place, with the statement that she received a tumultuous ovation.

ADDITIONAL FEATURES

René Maison matched Miss Lawrence in the authenticity, warmth and keen intelligence of his acting. He gave unforgettable versimilitude to the paretic, fearsome, lecherous Herod. The enunciation of text missed nothing of its graphic and gruesome import. Maison's lyric contributions had rich quality and the necessary ring.

Karin Branzell, heartless Herodias, presented a haunting figure in make-up, facial play and implacable power, as she watched the unfolding of passion and death, the meanwhile sitting rigidly on her throne and stroking the hair of her fawning, favorite page.

Julius Huehn, a suitably rugged, hairy and scantily clad Jokanaan, bore himself with becoming simplicity, but could have put more tonal force into his denunciations, which, if they lacked thunder, had fine timbre and dramatic meaning.

In the lesser roles, KaKrl Laufkoetter did an intensely feeling Narraboth, and vocalized strikingly, but with hardly enough substance in the many high tones called for by the score. Norman Cordon made much in a dignified and full-voiced way, of the short appearance of the First Nazarene. The Second Nazarene was Nicholas Massue. Lucielle Browning, in page's costume gave an engaging physical exposition. The quintet of Jews developed their choral argument into telling comicalness.

Excellent lighting, grouping and stage management were done by Herbert Graf and his corps, with one amusing exception, when a slave picked up a piece of fruit thrown on the ground by Herod, and replaced it on the tray from which it was taken.

ORCHESTRAL READING EXCELS

Even if mentioned last, Ettore Panizza, the conductor, furnished perhaps the most important achievement of the evening, for his handling of the score and ensemble was nothing less than masterful. He emphasized the lyricism of the

(*Continued on page 24*)

NEW YORK CONCERTS

JANUARY 21

Lambros D. Callimahos Displaying sensitive musicianship, technical skill and digital agility, Lambros D. Callimahos, Greek-American flutist, offered a varied list on this evening in Carnegie Hall. With Paul Ulanowsky capably assisting at the piano, Mr. Callimahos started his list with the Bach sonata in E minor and then offered a sonata in A by Philippe Gaubert. The novelty of the evening came next, Walter Gieseking's Sonatine, etched from impressionistic Gallic influences, and showing a tendency toward the so-called modernistic idiom but revealing also a keen ability on the part of the Teutonic pianist to write for the flute as a solo instrument.

Mr. Callimahos played it with finesse and complete understanding. Shorter works of Gluck, Mozart, Gretry, Leclair, Ravel, Debussy, Roussel, Ibert and Dukas preceded the concluding Fantaisie Pastorale Hongroise of Franz Doppler. Mr. Callimahos in addition to technical skill disclosed a tone of beauty and color if not over-large for the confines of the auditorium.

Maurice Ames A four-language program was presented in an evening recital in Town Hall by Maurice Ames, mezzo-soprano, before a friendly audience which greeted her efforts enthusiastically. Miss Ames started her formal list, augmented by encores, with some Respighi, Sinigaglia, Recli and Santoliquido before offering Lieder of Schubert, Schumann and Brahms. A Swedish group followed and then came considerable English offerings. It was primarily a song program with the soprano displaying a sense of style and admirable interpretative ability. William Achilles was a competent associate at the piano.

JANUARY 22

Mischa Elman The first New York recital by Mischa Elman since his return from a lengthy tour of the world drew a capacity house to Carnegie Hall on Saturday afternoon. The eminent violinist has somewhat refined his style of performance, so that the resonant tone, of fine and rich quality, today is kept under a more fastidious control. As an interpreter there were moments of amply satisfying lyrical treatment in the opening Handel A major sonata, though its majestic breadth and exultant buoyancy were not always fully realized. The same reservations might have been made with regard to the Brahms sonata in G major, as this type of music, however carefully performed, with evident respect for its rich harmonic and melodic pattern, gives us only the external features if the artists do not capture its passionate romantic pulsebeat. Two movements from Bach's unaccompanied sonata in A minor were played with great address and technical mastery, resulting in an encore. After the intermission, the Chausson Poème brought forth some of the violinist's most compelling playing, of fine lyrical fervor. The program ended with works of Dvorak-Kreisler, Nin, Chopin-Sarasate and Wieniawski, but there were many encores. Vladimir Padwa was the piano associate.

Moriz Rosenthal The magnificent authority and sublimated art of Moriz Rosenthal shone anew at his Carnegie Hall piano recital devoted entirely to a program of Chopin. A pupil of Mikuli (*eleve* and confidant of Chopin) Rosenthal comes by his traditions at first hand, and always has been looked upon as a deeply cognizant interpreter of the supreme composer for the piano.

On the present occasion, Rosenthal's eminent technical accomplishments, his unerring stylistic mastery, and wide compass of color and tone blandishments, gave intense delight to a crowded house which not only greeted resoundingly what was scheduled, but also asked and received more than a half dozen extra numbers after the regular program.

Etudes, mazurkas, preludes, the C sharp minor scherzo, the barcarolle and other examples, made up to the feast which Rosenthal spread for his admirers, and in his performances the master artist offered a veritable wealth of lovely sentiment, delicate nuances, and propulsive and passionate dramatics. Such pianism and musicalizing are all too rare these days, and it is the high privilege of Rosenthal to serve as an inspiration and model for his younger colleagues of today.

JANUARY 23

Elisabeth Schumann Lieder singing is in danger of becoming a lost art, and it is therefore a heartening experience to hear so consummate an artist as Elisabeth Schumann in a fairly homogeneous program, holding the close attention of an audience filling Town Hall. The enthusiasm was such that some songs had to be repeated (notably the unfamiliar All mein Gedanken, by Strauss) and several added, after a persistent demand. Mme Schumann is best in the lighter, lyrical songs such as the Nachtigall of Brahms and the Aufträge of Schumann, and she is particularly engaging in quasi-humorous songs such as Schubert's Ich möcht ich wär ein Fisch, which she gave as an encore. But her superior artistry and the intimate charm with which she invests everything she does is irresistible. She is favored, moreover, by a succulent voice, which she produces perfectly and her *mezza voce* has an almost ethereal quality. Coenraad V. Bos was the capable accompanist.

ALTON JONES

ELISABETH SCHUMANN

RUDOLF SERKIN

CHARLOTTE BOERNER

MORIZ ROSENTHAL

SIGRID ONEGIN

NATHAN MILSTEIN

LILY PONS

Philharmonic Orchestra Georges Enesco restored Edward MacDowell's symphonic poem, Lancelot and Elaine, at this Sunday matinee concert of the Philharmonic Orchestra. This was done in cooperation with the MacDowell Memorial Association, sponsoring the third annual radio festival in commemoration of the American composer. Although the work today seems to stand much under the Wagnerian spell, it has an elevated mood and tragic implication in some of its pages, hinting at possible greater achievements in this field by its creator, had he lived longer. Mr. Enesco also introduced as a quasi-novelty his suite for orchestra, No. 1 (op. 9), an early composition. The prelude, sounding an original folk note, introduces atmospheric arabesques played by the strings in unison, suggesting the melody of a shepherd's pipe. The later movements — *minuet, intermezzo* and *finale*—are not all of equal value, being sometimes over-sugary in their sentimental appeal, but the final section again recaptures the original folk spirit of the opening. The second half was devoted to Berlioz' Fantastic Symphony, programmed for the second time this season by the ensemble, Barbirolli having given it a few weeks earlier. In all these compositions, Mr. Enesco showed imagination, large conception and broad tonal qualities which added much to the effectiveness of his readings.

New Friends of Music Several artists who have appeared previously collaborated for this late Sabbath matinee in Town Hall. Rudolf Serkin, pianist, William Primrose, viola, and Simeon Bellison, clarinetist, opened the program with Mozart's trio for these instruments while the concluding work, also by Mozart, the quintet for piano and wind instruments (K No. 452) found them augmented by Bruno Labate, oboe, Benjamin Kohon, bassoon and David Rattner, French horn. Between the two Mozart offerings, Enid Szantho, contralto, with Paul Ulanowsky at the piano, sang Schumann's Dichterliebe.

The ensemble offerings served to demonstrate again Mr. Serkin's propensities for this work. He imparted his enthusiasm and musicianship to his associates particularly in the opening trio. Mr. Primrose might have enhanced his tone somewhat to compete with that of the pianist and Mr. Bellison. The final quintet could have possessed more ensemble balance and less independence on the part of some of the winds. Mme. Szantho gave a poetic and thoroughly artistic interpretation to the Schumann bevy, ably accompanied by Mr. Ulanowsky.

Alec Templeton A piano list which denoted his comprehension of style was offered in Town Hall at night by Alec Templeton, blind Englishman. It was Mr. Templeton's first solo concert although he is not a stranger to radio audiences.

As was to be expected, improvisations played a large part in his offerings and Mr. Templeton by his manipulation of a quasi-Mozart theme, in the manner in which this composer, Beethoven, Johann Strauss, Bach and Gershwin would have handled it, added to the impression he had made at the beginning of his program. His ability to devise a composition was demonstrated by his manipulation of five themes (suggested by his audience) of such diverse styles as Liebestraum, Fire Bird, Alexander's Ragtime Band, Bei mir bist du schön, Rachmaninoff's C sharp minor prelude, into a charming bit of froth, cleverly concocted and revealing his contrapuntal skill.

The formal list embraced two Bach-Rummel choral preludes, a Mozart rondo, a Schubert impromptu, two Debussy *morceaux*, and the funeral march sonata of Chopin as well as four of his own works. Possessed of personal ideas, as revealed in his Chopin and Schubert, Mr. Templeton is a pianist of skill, facile and fluent technic and of inherent musicianship. He was vociferously received.

JANUARY 24

National Orchestral Association A new piano concerto by Anis Fuleihan, played by him, formed the chief item of interest at Carnegie Hall on this evening, together with the fact that Leon Barzin and his capable corps of young symphonists provided the accompaniment. Other highlights of the occasion were the performance of the overture to Secret of Suzanne, Brahms' third symphony, and tenor William Hain's singing of Strauss' Heimliche Aufforderung, the Dream Aria from Massenet's Manon and Malotte's setting of the Lord's Prayer.

Fuleihan's three-movement work (premiered last September at the music festival in Saratoga, N. Y., led by F. Charles Adler) is a facile and engaging piece of craftsmanship frankly featuring melody, and adorning it with development and passage writing appealing alike to the listener and the performer. The Fuleihan creativeness avoids both crass modernism and dry profundity, and therefore his opus is a highly useful addition to the piano concerto repertoire. The music and the player-composer had a splendid reception.

Hain's vocalism and musical grasp were exhibited effectively through the medium of fine-timbred tone, purposeful delivery and resourceful handling of text. The orchestra gave a brilliant account of itself in sounding Barzin's eloquent interpretations.

Alexander Brailowsky In previous appearances here Alexander Brailowsky has disclosed a particular affinity with works of Chopin and his decision to present an all-Chopin cycle was perhaps a natural growth. And so in Town Hall at night, he started this presentation by playing two polonaises (op. 26 No. 2) and (op. 44 in F sharp) as well as eight mazurkas, the B minor sonata, the G minor ballade (op. 23), three waltzes and three nocturnes, and the fantasie-impromptu (op. 66) posthumous.

RECITALS OF THE FORTNIGHT

ALEXANDER BRAILOWSKY

YEHUDI MENUHIN

MARGARET MATZENAUER

MISCHA ELMAN

Mr. Brailowsky demonstrated that his facile technic, his command of dynamics and mechanical equipment in general are such as to give him eminence as an interpreter of Chopin. He revealed rather personal and unorthodox ideas in the opening polonaise. The mazurkas were played with moments of sheer brilliance but interspersed with these were occasions where the pianist rather than the composer was revealed.

Coming to the sonata after a demonstrative reading of the second polonaise and the fantasie-impromptu, Mr. Brailowsky displayed amazing technic, but his imaginativeness and emotional display appeared studied rather than inherent.

JANUARY 25

Philadelphia Orchestra The inescapable Sibelius turned up again at these Carnegie Hall ministrations, his fifth symphony being conducted earnestly and expertly by Eugene Ormandy, who did everything possible to make an organic whole of a score which is episodic, shreddy and more of a suite than a symphony. Exquisitely clear playing and fastidious interpretation came to hearing in Bach's suite, No. 2, in B minor.

The second half of the program brought Debussy's Faun masterpiece. Ormandy fashioning a highly poetical reading and the orchestra tonalizing in shimmering beauty. A suite from Stravinsky's recent ballet, Jeu de Cartes, proved to be music of unimportance when separated from its terpsichorean connection. In the purely orchestral version, the themes appear to be trivial, and their treatment misses its chief points. Much more direct in meaning, and showing greater inventiveness and appeal was the closing number, interlude and dance from de Falla's opera, La Vida Breve.

Josef Raieff Holder of a Juilliard fellowship and a pupil of Siloti, Lhevinne and Schnabel, it was to be expected that Josef Raieff, who made his debut at night in Town Hall, would reveal formidable technic and in this respect he lived up to expectations.

His debut program embraced the Bach partita in B flat, continued with a Mozart sonata (K 576) and also listed works of Chopin as well as a miscellaneous section.

Mr. Raieff's technic is highly developed and his tone resonant and possessed of much beauty throughout its dynamic range. His primary weakness at the moment is that of external treatment of his offerings and he needs to develop a sense of style.

Webster Aitken Beginning his series of four recitals offering the Schubert piano sonatas, Webster Aitken was heard by an interested audience at the New School for Social Research. The program included the two posthumous sonatas in C minor and A major, and that in E flat (op. 122). The last, which has an interesting history, was the most engrossing of those heard. It offers much richness of fancy, and many of the warm-hearted and sensuous qualities typically Schubertian. Mr. Aitken has his own conception of these works, which rules out sternly any tendency to excess sentimentality. He played them with crispness and technical facility, exploiting a bright, crystalline tone. He scored best in the slow movements, where his manner was less forthright, though some listeners prefer a more mellow and introspective approach. The audience was appreciative of the unusual opportunity to hear these rarely played works.

JANUARY 26

Mozart Boys' Choir Garbed in cardinal-red surplices and led by Dr. Georg Gruber, the Mozart Boys' Choir made its American debut at a matinee in Town Hall. The seventeen youths offered considerable liturgical music of the sixteenth century, a German folksong, several arrangements of folk music of other countries and then staged in rich and colorful costumes Mozart's youthful opera, Bastien and Bastienne, with an unlisted youthful alto impressive as The Sorcerer. The English diction used in this work, although colored with an accent, was better than the boys' other language work. Dr. Gruber conducted from the piano and his singers ably followed his directions, singing with style and a nicely-balanced ensemble tone, if of youthful coloration.

Lily Pons For the fifth evening of the series at Town Hall in aid of its Endowment Fund, the solo performer was Lily Pons, assisted in various numbers by Frank La Forge, piano and harpichord; Frances Blaisdell, flute; and a quartet of smaller string instruments. The combination made for an unusual program, no doubt devised by Mr. La Forge. It began with excerpts from Gluck's Helen and Paris, aria from Mozart's Abduction from the Seraglio, and an anonymous old French composition. Two Brahms songs (in German) preceded La Forge's Pastorale and Bishop's Pretty Mocking Bird. A French set had Fauré, Chausson, Ravel, Debussy, Thomas (Polonaise from Mignon) and last came Menuet Varié, an ancient air dressed with variations and a cadenza by La Forge, who played all the piano accompaniments of the evening with his usual authority and finish.

Miss Pons did not start off vocally any too well but found herself soon, and thereafter revealed her wonted certainty, smoothness and charm. Of course the French music and texts brought out the best of her vocal coloring and delivery. Brilliancy of execution distinguished all the florid passages. Radiantly attractive to look upon (there was a change of costume during the concert) and engaging in manner, the recitalist captivated her audience completely and responded with extensive acknowledgement in bows and encores.

Artur Schnabel A feast of high-souled musicianship was provided by Artur Schnabel's first New York recital of the season, in the Hurok Carnegie Hall Series. The program was unusual, comprising Bach's toccatas in C minor and D major, the rare Weber sonata (No. 4) in E minor, and the almost never done Diabelli Variations of Beethoven. Any austerity that might have clung to this unvirtuosic list was dissipated by the remarkable intimacy of interpretation and the insight into the three composers' styles demonstrated by Mr. Schnabel. He reached noble heights in the second of his Bach readings, somewhat romanticized though purists might have considered it. The Weber work, simple and ardent, decorated like garlands with pretty passage work, was done in exactly the right simplicity of mood. It was in the thirty-three variations of the Bonn composer on a rather frivolous waltz theme that the pianist touched some of his greatest heights, as he contrasted with mastery the different moods and structural designs of this vast gallery of related pictures.

If the Diabelli variations do not attain in every page the profound spirit of the greater sonatas, they offer a remarkable opportunity for pianistic contrasts and require a phenomenal technic. Mr. Schnabel's reading was one of the season's outstanding ones.

JANUARY 27

Philharmonic Orchestra Least eminent of the works led by Georges Enesco at Carnegie Hall was an excerpt from Cesar Franck's Redemption, and the greatest was the Brahms violin concerto, even though the program also presented Schumann's recently refound violin concerto and the Leonore Overture (No. 3), by Beethoven.

The Schumann opus requires no further description after the exhaustive analyses published in the Musical Courier and elsewhere several weeks ago. It may be added, however, that the orchestration (the New York premiere was with piano) does not enhance the pleasant but uninspired pages. They will go down into history as the last futile effort of Schumann to regain his musical powers before the light of his reason was extinguished forever.

Yehudi Menuhin gave the Schumann concerto every possible aid, and while in it, the young artist's lofty gifts made their own deep impression, they were positively monumental and exciting in the measures of Brahms. Menuhin showed entire grasp of the towering composition and gave it a profound and heart-warming exposition, with infallible fingers and a tone of irresistibly emotional appeal. Enesco and the orchestra furnished perfect symphonic cooperation. The conductor shone as well in a superbly fashioned and dramatized performance of the Beethoven overture.

JANUARY 28

Vitya Vronsky and Victor Babin Noted for two-piano playing, the Russian couple made their first seasonal metropolitan appearance at Carnegie Hall, in a program of Brahms' variations on a Theme by Haydn, Mozart sonata, fantasy by Rachmaninoff, Debussy's Epigraphes Antiques, three etudes by Babin, and the Polovtsian Dances from Prince Igor.

While the Haydn-Brahms music has been delivered in New York with greater authority and more *affetuoso*, no paired pianists exceed Vronsky and Babin in brilliant performance when they do the Polovtsian example which is their specialty, the arrangement coming from the pen of the male member of the team. Fluency of fingers showed also in the Rachmaninoff music and the trio of etudes, the latter being well-made pieces of easy appeal.

The interpretation of Mozart could have revealed more charm, but for Debussy the players found exactly the right quality of fancy and appropriately delicate tone and execution. Virtuosity ran high in the Polovtsian finale, and brought corresponding response from the hearers, necessitating the addition of several warmly received encores.

Alton Jones The annual New York recital of Alton Jones, pianist, took place in Town Hall. Mr. Jones, one of the dependable artists and pedagogues of Manhattan, ranged through pre-classic, romantic and modern works, done with appreciation of their content and with a graceful and adaptable piano technic. He began with two polonaises of Wilhelm Friedemann Bach, of sprightly sort, which were played with vigor and sparkling command of idiom. Later came a Liszt arrangement of a Bach prelude and fugue, the Schumann sonata in G minor (op. 22), a group of Chopin etudes, and pieces of Rachmaninoff and Debussy. He was at his best in movements which called for celerity and animated spirit, and his account of the Schumann *scherzo* was particularly buoyant. In other sections of the work, one might have preferred a more thoughtful treatment. He was repeatedly recalled and added encores.

JANUARY 29

Philharmonic Young People's "Uncle Rudy" Ganz again presided at this third Young People's Concert of the Philharmonic-Symphony Society in Carnegie Hall. Continuing with the wind section (he

(*Continued on page 34*)

(Photos of Callimahos by De Camp; Frijsh by Herbert Mitchell; Menuhin and Loyanich by De Bellis; Rosen by Charles Cooper; Brailowsky by Apeda; Matzenauer by Hubbell; Elman (c) G. Maillard-Kesslere; Boerner by Willett Art Studios.)

LAMBROS CALLIMAHOS

POVLA FRIJSH

PETER PAUL LOYANICH

LUCIE BIGELOW ROSEN

Metropolitan Opera Guild to Hear Menotti Work

Members of the Metropolitan Opera Guild have been invited by General Manager Edward Johnson of the company to attend the dress rehearsal of Gian-Carlo Menotti's Amelia Goes to the Ball on February 28. The work, already heard in Philadelphia and at the New Amsterdam Theatre, New York, will be sung in an English version, prepared by George Mead, at the Metropolitan.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT
MENUHIN
MARTINI
FRANTZ
JEPSON
BAMPTON
ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
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of Columbia Broadcasting System

Quaker City Symphonic Fare Includes Menuhin Appearance

Plays Brahms and Schumann Concertos—Mahler's Lied von der Erde Led by Ormandy—Chamber String Simfonietta Gives Rare Scores—Jose and Amparo Iturbi Perform—Double Bill by Civic Opera

PHILADELPHIA, PA.—Yehudi Menuhin celebrated his twenty-first birthday on January 22, one of the two days on which he played two concertos with the Philadelphia Orchestra. The "lost" Schumann D minor concerto proved much more vital than when heard here previously with only piano accompaniment. The orchestral background lent glowing colors unrealized before. Both in the Schumann and the glorious Brahms concerto, Mr. Menuhin played with that exquisite tone, the usual masterly technic and that certain "something" which is felt so strongly in this young artist's work. To the Brahms he gave a magnificent interpretation, which roused his hearers to enthusiasm. The purely orchestral number on these programs was Brahms' variations on a theme by Haydn. Mr. Ormandy gave an excellent reading of them, in addition to providing admirable support for the soloist.

MAHLER WORK BY ORCHESTRA

For the Philadelphia Orchestra concerts of January 28 and 29, the difficult and involved Mahler work, Das Lied von der Erde was given, with Charles Kullmann and Enid Szantho singing the tenor and contralto parts of the six sections. Soloists and Mr. Ormandy, who conducted, did beautiful work throughout. At the concert of January 29, Mr. Ormandy was presented with the Mahler Medal of Honor by the Bruckner Society of America in recognition of his work "to create interest and appreciation in the United States for the compositions of Gustav Mahler." Mozart's symphony in D major (Haffner) was also given a splendid reading by the conductor.

DOUBLE BILL BY CIVIC FORCES

The Civic Grand Opera Company of Philadelphia presented the familiar double bill, Cavalleria Rusticana and Pagliacci, on January 19 with conspicuous success. Fidelia Campigna as Santuzza gave an intensely dramatic portrayal. All the voices were well chosen and the parts well taken by Lawrence Power, Vera Resnikoff, Benjamin Grobany and Virginia Kendrick. In the Pagliacci cast were Julia Peters, a charming Nedda both vocally and dramatically; G. Gaviria, excellent as Canio; Arturo d'Amico substituting at the last minute for Rocco Pandiscio (who was ill) as Tonio and given an ovation after the Prologue. Edward Rhein brought an unusually fine voice to the part of Silvio. Costanzo Sorvino was good as Beppe. Gabriele Simeoni conducted.

SIMFONIETTA SCORES

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor) gave its second concert of the season on January 26, with W. M. Kincaid, flutist, as soloist in the beautiful Bach suite in B minor. Exquisite tone, impeccable phrasing and finesse of performance marked the playing of Mr. Kincaid both in this and later in Soliloquy of Rogers. Alexander Zenker, first violinist of the Simfonietta, was soloist in the Vivaldi-Casella concerto in C minor (first performance in this form), also doing fine playing. Tre Pezzi by Guerrini was given its first American performance, as was King Arthur Suite by Purcell-Herbage. In all, Mr. Sevitzky displayed his extraordinary skill as a leader and so excited the audience that two encores were given.

ITURBI TWOSOME

Jose and Amparo Iturbi charmed their listeners with a joint piano recital on January 27 (one of the All Star Concert Series), when they played works of Mozart, Schütt, Chabrier, Schumann, Saint-Saëns, Arensky, Gershwin and Infante.

The first in a series of three concerts of Modern Chamber Music was given January 26 by Eugene List, pianist; Sadah Schuhari, violin; Paul Nordoff, pianist; N. Cerminara, clarinet; Maria Hilger, and William Bless, Jr., violins; Simon Asin, viola; Willem Ezerman, cello; Maria Ezerman Drake, piano; Edna Phillips, harp; Samuel Lifschey, viola, and John Fischer, flute. M. M. C.

Wagner Society Names Soloists for Concert

An all-Wagner program is to be presented on February 27 in the Waldorf-Astoria, New York, under the auspices of the Richard Wagner Society. Proceeds are to go to a fund to commission a "singable and practicable translation" of The Ring to be used in a special production during the New York World's Fair in 1939.

Soloists at the concert will be Grete Stueckgold, Florence Easton, Lauritz Melchior and Ludwig Hofmann. Fritz Reiner conducts with the Philadelphia Symphony Orchestra assisting.

Mr. Melchior will announce the winners in the contest for the translation of Siegfried. When this part of the competition closed on New Year's Eve, 525 applications had been submitted.

IN MANHATTAN PROGRAM

ERNESTO BERUMEN,
pianist, gives his first New York recital in several years at Town Hall on February 18.

Margaret Matzenauer Returns a Convert To California's Outdoor Enchantment

Eminent Contralto, Revisiting New York for Carnegie Hall Recital, Tells of Her Activities There

"My 'come-back?'" echoed Margaret Matzenauer. "That's what people insist on calling my recent Los Angeles concert." The stunning contralto's eyes twinkled as she continued: "How could I make a come-back when I never really retired? I merely devoted my time to the movies and this absence from the concert and opera fields was mistaken for a retirement. But whatever one calls it, I was really thrilled at the warmth of the receptions I have had in Los Angeles, San Francisco and New York. It is good to know that old friends have not been weaned away by the ever-increasing tide of young and new singers.

The former Metropolitan Opera contralto was in the best of health and spirits, when I talked with her. She has lost considerable weight and when we commented on it, she laughed heartily and said: "The other night I met an old Metropolitan colleague of mine and he looked at me with surprise and blurted out, 'Where's the other half?'

LIKES IDYLLIC CALIFORNIA

"California has made me over. Exercise—walking and swimming—a sensible diet without any hardships, have done it. The old adage of early to bed and early to rise, you see. Life in California is so different from New York. It's hectic here. I like to visit New York, see shows and my old friends, and then go back to the Pacific Coast. There you can be as gay as you like or as quiet. It's more like Europe. I had a charming little hide-out in Santa Monica, an old Spanish place on the edge of the sea, filled with antiques and pungent with the old world atmosphere. Peaceful and beautiful. When you walked out into my garden, where I spent many hours among my flowers, gold fish and toads, and wandered off a little further, you reached the crunching sand beach and the blue sea. How exhilarating a plunge in it is.

"And speaking of swimming," she laughed, "someone asked me the other day how many yards I could swim? Fancy, trying to make a record of any kind in such breath-taking breakers. It is all lovely and I am counting the days until my return.

"I have my eye on a little place in Santa Monica which I hope to make my own. My plans in the immediate future on the Coast right now are secret. But they are interesting and I hope to be able to tell you soon."

A TOSCANINI FAN

Since her arrival in New York, the contralto has been coaching daily on her programs with Frank La Forge. She has not missed attending a single Toscanini broadcast. Her next seat companion is Geraldine Farrar. Like almost everyone else, the contralto joined in the dynamic *maestro's* praise.

Asked if she would like to make a few guest performances at the Metropolitan where she sang for twenty years, she replied that "it would be nice to do a Delilah or an Amneris. But they have so many good contraltos these days."

Mme. Matzenauer praised many of her newer colleagues but decried the fact that "the youngsters want to get out into public life too quickly. Perhaps this is due to the fact," she said, "that they do not have sufficient money for long periods of study." J. V.

KANSAS CITY PHILHARMONIC UNDER KARL KRUEGER — CONQUERS CHICAGO —

"Krueger, a well-known figure in our midst and one who has often officiated as guest conductor with various symphonic bodies in these parts, has now proven his worth as a drill master, having whipped a corps of fine instrumentalists into one of the country's best.

"Krueger belongs to the school of conservatives known as purists, musicians who tamper not with tradition and are satisfied to perform great works, following minutely the intention of the composer and losing not one whit of the significance therein contained.

"Thus, the Brahms Symphony No. 4, the principal item on a program of contrasting compositions and of different epochs, became a sane and well-balanced interpretation of an often-exploited classic and seldom better performed than by this recently formed organization of young and temperamental players, guided by a master hand and erudite musician.

"Krueger, furthermore, does not resort to clap-trap, nor does he demand pianissimos inaudible to most people, or fortissimos that blast the ear drums in order to stun the public. He proceeds to do both in moderation and with fine results. Kansas City may well be proud of Krueger and of their orchestra."

—*Herman Devries, Chicago American, Jan.* 10, 1938.

"It seemed to be an excellent young orchestra, with a particularly good string section. It is easy to understand its success in Kansas City, in view of Mr. Krueger's dynamic leadership."

—*Robert Pollak, Chicago Times, Jan.* 10, 1938.

"It is an orchestra of rather medium power, but of outstanding flexibility, remarkable anywhere for the beauty and finesse of its workmanship. . . .

"In the possibilities which he envisioned and realized in 'Firebird' for instance, he showed a gigantic superiority. . . . What Mr. Krueger saw in the score as regards finesse, nuance, color, variety and scope of effect exceeds anything I have ever heard any conductor anywhere accomplish in this music. Mr. Krueger gave hints as to why Vienna should call him a youthful Toscanini. It was a performance of superb virtuosity, yet of equal sincerity, a performance guided solely by an inquiry for musical truth, but enlivened by a native gift for conducting which is of the very first order. He is a man whose workmanship is alive with tokens of an instinctive predisposition for his calling. This program, his first here with his own orchestra, gave us an entirely new view of a musician who already has commanded our respect. And I believe that as the country makes the acquaintance of the Philharmonic under Mr. Krueger, Kansas City will acquire a commanding position in the world of America's music, and as a Chicagoan I take deep pleasure in the prospect that Kansas City is opening up for a new importance and a new richness for the middle west." —*Eugene Stinson, Chicago Daily News, Jan.* 10, 1938.

"Yesterday afternoon in Orchestra Hall Karl Krueger demonstrated the results of four and a half years of artistic labor with the Kansas City Philharmonic Orchestra. This young organization came into being in the autumn of 1933. Mr. Krueger has been its conductor since the beginning.

"It is easy to see why Kansas City and its entire huge tributary area are enthusiastic about the orchestra. Until its formation there was no orchestra of symphonic proportions between St. Louis and Denver. Now Mr. Krueger is carrying on in Kansas City, Topeka, Columbia, and elsewhere a pioneering job that recalls the services of Theodore Thomas to Chicago."

—*Cecil Smith, Chicago Daily Tribune, Jan.* 10, 1938.

"The Kansas City Philharmonic Orchestra, organized by Karl Krueger four years ago, came to Orchestra Hall yesterday afternoon to show us a worthwhile job brilliantly done. Because of the crowded afternoon I was able to hear only the 'Firebird' Suite, but when a young orchestra can play that sort of Stravinsky, you need not worry about its past or its future, just enjoy its present. It was first of all, supple music, with resilience, warmth and that peculiarly Stravinsky brilliance sometimes in desperation called darkling. The strings, headed by Samuel Thaviu, are crisp and clear, and the brasses can modulate a tone. Nor did it seem to damage the harpist that she was ornamental as well as useful. Conducting without a score, Mr. Krueger was quietly efficient, creating in the Berceuse an orchestral tone so evanescent you scarcely heard it, yet did hear it, shimmer and all. Good playing, that."—*Claudia Cassidy, Chicago Journal of Commerce, Jan.* 10, 1938.

KANSAS CITY PHILHARMONIC ORCHESTRA

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WILLIAM SYMON — EXECUTIVE MANAGER
KANSAS CITY, MISSOURI

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Triumphant return of

YEHUDI MENUHIN

FOLLOWING a 2-year retirement from the concert stages of the world, for recreation, solitude and musical research in the mountain ranch home of the Menuhins in California, Yehudi Menuhin returned to professional life last September to fulfill a tour of 78 cities across America, throughout the British Isles and Europe, which will end next May. He has just completed his American tour which has been the most record-breaking and gloriously triumphant of his 10-year colorful career—great auditoriums packed with audiences overflowing onto the stage, sold out days, weeks, and sometimes months in advance. The capitals and great musical centers of Europe now await his return.

"Yehudi Menuhin Is Once More In Our Midst . . . And Again It Is High Noon In Music's Realm!"

CAPACITY HOUSES
acclaim
"THE WONDER VIOLINIST OF THE AGE"

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San Francisco "Behold the man—Yehudi Menuhin! At the age of 20, he stands on a musical height, the world's supreme violinist. Two seasons of retirement have no more tarnished the magic of his name than of his fingers and of his heart. The largest crowd in the history of the Opera House greeted him. People stood. Extra places were stuffed into the orchestra pit. Behind him sat an unprecedented array of stage listeners."—Examiner, Oct. 1, 1937.

New York "He enjoyed an unequivocal triumph, with all the incidents of a success before an audience which packed the house and overflowed onto the stage. This triumph was richly deserved. It was inspired by the magnificence of the playing, which showed that Yehudi has continued to develop most significantly in the months of his absence—that, indeed, few artists match him today on his instrument."—Times December 7, 1937.

Boston "These fair United States are sufficiently cursed with slogans yet someone coined an apt line for the program book of the concert by Yehudi Menuhin yesterday: 'Prodigy of yesterday—Genius of today.' Facile as that sounds it is exactly the truth. Now 21, the young violinist has broadened and deepened perceptibly since last he played here, in January, 1935, before he retired upon his two years of solitude. It is not only a matter of virtuoso technic, nor even knowledge of styles. For want of a better term, the popular word 'musicality' indicates the qualities of mind and spirit which—added to his magnificent technical resources—have already set apart Yehudi Menuhin as one of the phenomenal artists of our time."—Morning Globe, Dec. 2, 1937.

Pittsburgh "Yesterday the prodigy, today the poet and master! Thus may be epitomized the artistic advance of Yehudi Menuhin whose violin recital last evening in Syria Mosque was a joy, a revelation and an experience long to be remembered by a vast audience that fittingly bestowed ovation after ovation upon this blond, blue-eyed, well-set young man, now 21 years old." —Press, Jan. 13, 1938.

Philadelphia "An expectant audience of more than 4,000 jammed every seat in the auditorium and overflowed to 300 auxiliary chairs on the stage. Ten years ago Menuhin was a child wonder. Five years ago he was an adolescent genius, who played like an angel. Today, at 21, after two years of retirement spent in perfecting his already almost perfect art, the priest-like young virtuoso has emerged as a full-fledged artist of the purest water; mature and emotionally awakened. There are not six fiddlers in the world today who can equal him, none to excel him in the purity and nobility of his style and breadth of musical personality. Last night's audience was almost devoutly attentive and frenzied in its appreciation."—Record, Dec. 17, 1937.

Chicago "Yesterday afternoon the Auditorium was more than ordinarily filled for Yehudi Menuhin was playing one of his rare recitals here. The young wizard of the bow has received much popularity of late, particularly on the subject referring to the Robert Schumann Concerto in D minor, the last work by the immortal composer, whose mental state was reputedly abnormal at the time of its creation, that the famous violinist Joachim, deemed it necessary to hide the opus—a pity indeed, for long since the musical world would have become acquainted with what I consider one of the most interesting among violin concertos. Would that the insane composers of our day, those arithmeticians without inspiration, be afflicted with the same mental disturbance of a Robert Schumann!"—American, Jan. 10, 1938.

Los Angeles "Yehudi Menuhin, graduated from the prodigy class and entering his full musical maturity, played to a packed house last night. Philharmonic Auditorium is no longer adequate for an artist like Menuhin. Too many real music lovers were unable to get seats. Those who were fortunate heard such a program as few virtuosi care to risk. The depth of his musical understanding of Bach has reached beyond mere feeling, or the musical intuition of a young wunderkind into a realm where both the mind and the heart rule. It was monumental Bach."—Times, Oct. 20, 1937.

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AN EASTERN RECORD

In New York City, within a period of 60 days (interspersed between engagements in other Eastern Cities), Menuhin played to 7 sold-out houses, including stage seats and standing room limit, establishing an all-time New York record, stirring his audiences to crescendos of demonstrations seldom witnessed and the critics to unqualified eulogies.

A WESTERN RECORD

In the City of San Francisco, Menuhin broke all concert records of that musical city for a single season, playing to 3 sold-out houses in the Opera House Auditorium, including over 1000 extra seats on the stage and orchestra pit for each—in addition to sold-out houses in the adjoining cities of Oakland and at San Jose; an all-time record for San Francisco.

RADIO RECORD FOR TWO SINGLE ENGAGEMENTS

Undoubtedly the greatest "cupping of ears" for an appearance of any musical virtuoso in radio history was for the two most recent broadcasts of Yehudi Menuhin with his sister Hephzibah—the cache paid was radio's record fee for a concert artist.

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Management *Evans and Salter* New York

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LOS ANGELES AUDITORIUM

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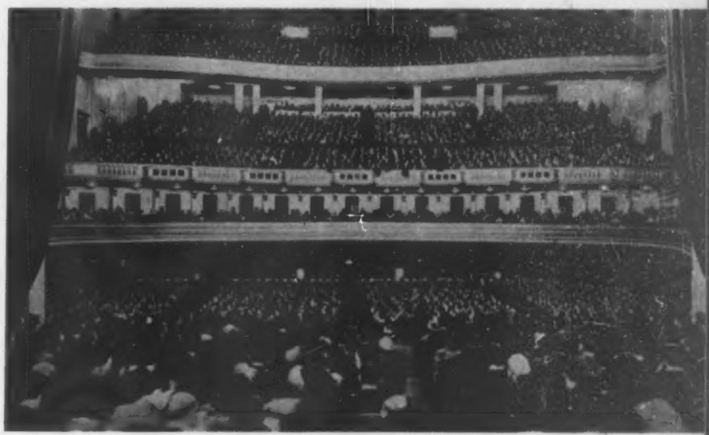

SAN FRANCISCO MEMORIAL OPERA HOUSE

Three successive capacity audiences with 1000 seated on stage at each concert.

NEW YORK METROPOLITAN OPERA HOUSE

The 6th of 7 sold-out New York engagements within period of 60 days.

ST. LOUIS MUNICIPAL AUDITORIUM

The second of two successive sold-out houses for American orchestral premier of "Lost" Schumann violin concerto.

ANNE
MUNDY
PIANIST

ADDS CHICAGO

TO HER SUCCESSFUL RECITALS THIS SEASON

Gives Program at Eleven O'clock Series at Palmer House, January 10

"Miss Mundy's talent for the piano is good."
—*Eugene Stinson, Chicago Daily News, Jan. 11, 1938*

"In a Chopin group Miss Mundy showed great skill as a technician, . . . a gifted young artist, destined to do much better when her talents have further matured."
—*Herman Devries, Chicago American, Jan. 11, 1938*

"Anne Mundy has the instincts of a musician, and there was much sensitiveness of inflection to commend her playing."
—*Cecil Smith, Chicago Daily Tribune, Jan. 11, 1938*

"Young pianist of notable talent."
—*Janet Gunn, Chicago Herald and Examiner, Jan. 11, 1938*

"Miss Mundy has good hands and a stimulating sense of power."
—*Julia Cassidy, Chicago Journal of Commerce, Jan. 11, 1938*

STEINWAY PIANO

Season Now Booking 1938-1939

Management: Richard Copley
113 West 57th St., New York

St. Louis Terpsichorean Lists Introduce the Ballet Russe

Golschmann Offers Novelties by Sibelius, Roussel, d'Indy, Berezowsky, Roy Harris and Horace Johnson—Helsinki Chorus and Shan-Kar Dancers Welcomed

St. Louis, Mo.—The Ballet Russe de Monte Carlo made its annual appearance here giving four performances on January 7, 8 and 9. As usual the engagement was under the auspices of the St. Louis Symphony Society and the entire orchestra of ninety instrumentalists collaborated with the dancers under the joint dynamic direction of Efrem Kurtz and Antal Dorati. Among the new offerings were Rimsky-Korsakoff's Le Coq d'Or; Children's Games with music by Bizet; The Gods Go a-Begging set to music of Handel; Tschaikowsky's Francesco da Rimini, and A Hundred Kisses danced to music by Frederic d'Erlanger. Of these, the Coq d'Or was especially brilliant and colorful. The audiences were large and appreciative.

For the symphony concerts of January 14 and 15, Vladimir Golschmann introduced the prelude and fugue for string orchestra by Roy Harris and the seventh symphony by Sibelius in first time performances, and Debussy's Afternoon of a Faun. The strange and angular harmonic treatment of the Harris opus was received with more curiosity than enthusiasm, but the Sibelius symphony made a profound impression and Mr. Golschmann's searching analysis overlooked nothing to accomplish a stirring interpretation. Samuel Dushkin's erratic performance of the Mendelssohn violin concerto completed the program.

ROBERT CASADESUS IN D'INDY WORK

Robert Casadesus was guest soloist with the orchestra on January 28 and 29. The piano part in Vincent d'Indy's symphony on a Mountain Air and the von Weber Concertstück were treated to performances that were as near perfection as mortal can hope to achieve, and the ovation accorded this eminent virtuoso was of such proportions as to necessitate the addition of three extra numbers. Mr. Golschmann's accompaniment was in complete accord with the artist's impeccable style. The two orchestral works were Nicolai Berezowsky's sinfonietta and La Villa Rose by Albert Roussel. The former, a prize winner in a recent NBC contest, is well constructed as to form, is interestingly scored but somewhat difficult to absorb on first hearing. The latter is an ingratiating excerpt from a suite which is a typical example of the best product of the French school before it was enveloped in modernism.

The Student Concert on January 13 exhibited the usual S.R.O. sign and upwards of 3,500 young music enthusiasts rapturously applauded a program consisting of the Euryanthe Overture; a movement from Beethoven's fourth symphony; the Rosenkavalier waltzes; the polka and fugue from Schwanda and a first time performance here of selections from the orchestral suite Imagery by Horace Johnson. Like the adult audiences, the juniors are always interested in something new and unfamiliar and it has been noted that their likes and dislikes are as pronounced as with the elders. Johnson's Imagery struck the responsive chord and was received with more than usual approval. It is a work replete with harmonic, melodic and rhythmic interest and fine orchestration, and it is to be hoped the regular subscribers will be given an opportunity to hear this work before the close of the season.

HELSINKI CHORUS IN DEBUT

The Helsinki University Chorus of Finland, one of the finest male singing organizations ever to touch these shores, appeared on January 21 at Howard Hall as the fourth attraction on The Principia Concert Course. Singing entirely *a capella* and with an unusually rich ensemble tone, the shading, phrasing and flawless unity were remarkable. The direction of Martti Turunen was compelling, inspired and self-effacing. The program was of the chorus' native country with special emphasis on Sibelius and Palmgren.

SHAN-KAR BALLET

Uday Shan-Kar and his Hindu Ballet delighted an overflow audience on January 18 under the Civic Music League auspices. The colorful ritualistic dances and exotic music were of great interest to many who had never seen this splendid attraction and for those who had, the second session provided a heightened interest. O. C.

American Musical Standards Rising With Size and Interest of Audiences

O. O. Bottorff, Vice-President and General Manager of Civic Concert Service, Reports Ballet and Duo-Piano Offerings Popular

Interest in music in this country has grown to such extent that a new high mark is expected when the 1937 records are compiled, it is believed by O. O. Bottorff. The preferences of audiences, he declared, in commenting on the situation, are for ballet attractions and duo-pianists.

Mr. Bottorff, vice-president and general manager of the Civic Concert Service, was in New York to attend a meeting of field representatives of his organization. In discussing the situation, he pointed out that more new cities have been organized by the service than ever before, associations are reporting larger audiences and more concerts are being presented.

"Fully thirty per cent of the associations have had capacity audiences, and interest in music has reached a new high," he said. "The past year has seen a preference for ballet attractions and duo-piano concerts. There also has been more interest in chamber music than ever before. Radio has had and is exerting a tremendous influence, with the result that talent committees are more discriminating than ever and audiences have definite ideas as to what constitutes good music. They are quick to repudiate concerts not of high artistic value, and better balanced courses are being selected.

"The days are past when musical knowledge was supposed to exist only in large metropolitan centers. Our older associations began setting the record. Dallas, Texas, filled its largest auditorium and put 250 names on a waiting list. Worcester, Mass., again has the largest organized concert audiences in the country. Many had their membership quotas filled before the end of the 'membership weeks.' In some cases memberships doubled while the new associations have also reported sell-outs. And enlarged plans are already being made for next season."

Ray Lee Jackson photo.

O. O. BOTTORFF

Mr. Bottorff was renamed to his post at the meeting. George Engles, managing director of NBC Artists Service and vice-president of NBC, continues as president with Mark Woods, secretary-treasurer; R. J. Teichner, assistant treasurer; E. Gardner Prime, assistant treasurer and H. F. McKeon, auditor.

Lenox R. Lohr, president of NBC, is chairman of the board of directors which also includes A. L. Ashby, Mr. Woods, Mr. Engles and Mr. Bottorff. A.E.

Toscanini Concerts

(*Continued from page 8*)

Another Saturday evening program under Toscanini on February 5 gave pleasure to a limited studio audience and an uncounted number of listeners at radios. The symphonic list consisted of Toscanini's transcription of four little sonatas by Scarlatti; Mendelssohn's Italian Symphony, the Queen Mab movement from Berlioz' Romeo and Juliet, and the overture to Rossini's Semiramide.

A light array of examples, as symphony music goes, but under the versatile Toscanini baton, brightness and impetus gave satisfactory compensation for the absence of weight and profundity.

Gossamer tone and speedy technic come from the orchestra in the Berlioz and Scarlatti numbers. The conductor was especially irresistible in the Mendelssohn opus, which he interpreted with a zest as well as graciousness which betokened real affection for those fluent and fragrant pages. L. L.

NANCIE
MONTEUX
Danseuse Mime

Management
ARNOLD MECKEL
SALLE PLEYEL
PARIS

"MATZENAUER HAILED BY THRONG"

(Headline)

Photo by Herbert Mitchell, N. Y.

Capacity Crowd at Carnegie Hall Cheers Contralto on Her Return to Concert Stage

If Margaret Matzenauer has not been heard here for several seasons, she has not for that reason been forgotten by the many who remember with gratitude the pleasure her artistry afforded in past years. Her return to the concert stage last night at Carnegie Hall was welcomed with especial fervor by a virtually packed house. It was a long greeting that rang with genuine feeling.

Memories stirred the anticipation of the audience and challenged the artist herself to formidable self-made standards. By and large, and from the most essential aspects, the challenges were met and anticipation satisfied. Her voice still possesses the sumptuous timbre and opulent resonance to distinguish her every offering. And the passing years have done nothing to detract from the force and sensitivity of her musicianship.

In the aria from the St. Matthew Passion, "Erbarme dich," Miss Matzenauer brought the full measure of her resources to its magnificent music. The monologue from "Iphigenie en Tauris" was treated with artistic cognizance of its broad line and dramatic values. Frank La Forge was the piano accompanist.—*G. G., New York Times, Feb.* 5, 1938.

MME. MATZENAUER GIVES A RECITAL

Contralto Reappears in Carnegie

By IRVING KOLODIN

Ushered in by a heartwarming reception from an audience that filled Carnegie Hall, a new phase in the career of Margaret Matzenauer began last night. Plainly there was a sizeable amount of sentiment in the continued applause that greeted this favorite singer's reappearance after an extended absence from the local concert stage, but there was legitimate cause for enthusiasm.

Her singing of a wisely chosen program demonstrated that she retains enough of her vocal quality to permit her substantial artistry to assert itself. There was much to admire in the focusing of tone, its frequently lovely quality, and the many reminders of her stature as a vocal technician. Certainly there are few singers today who could match her delivery of the extraordinary monologue from Gluck's "Iphigenie en Tauris," for the sobriety of its mood, the mastery of the declamatory style, and her noble statement of the prayer to Diane.

—*New York Evening Sun,* Feb. 5, 1938

Too long absent from this city, she convinced a large and appreciative audience that she is still the great artist that was admired in the golden era of opera at the Metropolitan. She invested airs by Bach, Gluck, Brahms, Wolff and others with rich, velvety tones, emitted and controlled with splendid artistry and good taste.

—*New York Journal and American, Feb.* 5, 1938.

Large Audience Hears Matzenauer

A large audience in Carnegie Hall last evening welcomed with unbounded enthusiasm the return of Margaret Matzenauer. She has lost none of her magic in the weaving of tonally rich and interpretatively profound tapestries. The unsurpassingly beautiful "O Pardon Me, My God" from the Bach Passion According to St. Matthew was delivered with deep fervor.

The monologue from Gluck's "Iphigenie en Taurus" with its graduating dramatic power and intensity, she set forth with all the great art at her command.

One could write and write about her remarkable use of half voice; about the sensuousness of her projection of Erich Wolff's "Alle Dinge haben Sprache"; about the imperious tenderness of her account of the same composer's "Er werde Licht"; about her enchanting singing of Debussy's "La Chevelure" and about the incomparable manner in which she made of Respighi's "E se un giorno Tornasse," an Italian "Der Tod und das Mädchen."

—*New York World-Telegram, Feb.* 5, 1938.

There are few contraltos today who could parallel Mme. Matzenauer's mastery of classical style in this area, or the simplicity of her lofty emotion. In all her numbers the velvety resonance of the voice was as much in evidence as ever.

—*New York Evening Post, Feb.* 5, 1938.

SAN FRANCISCO ALSO HAILS CONTRALTO

Matzenauer Shows Artistry As Interpreter of Fine Songs

By MARJORY M. FISHER

The News Music Editor

Great artistry defies the ravages of time. And when a great singer is also a great artist—musically and dramatically as well as vocally—the world may well sit at his or her feet to hear and learn the composers' messages, regardless of the status quo of the vocal instrument at any particular time. Which is to say that Margaret Matzenauer gave a beautiful demonstration of the art of song interpretation to an audience in the Golden Gate College last night. Also in her choice of songs did she set an admirable example. Those who were not there missed a valuable object lesson in the art of song interpretation. And that is something which our ambitious young singers should not be permitted to miss!—*San Francisco News, Jan.* 7, 1938.

Acclaim Won in Concert By Matzenauer

By MARIE HICKS DAVIDSON

In all, Matzenauer gave a better concert and revealed a more pleasing voice than any contralto who has appeared before a San Francisco audience in a long time. She and Schumann-Heink will not soon be equaled. She has outlived her great competitor and from all indication will be a rival for some time of the newer crop of singers.—*San Francisco Call-Bulletin, Jan.* 7, 1938.

Matzenauer's Voice Retains Great Quality

By ALFRED FRANKENSTEIN

Margaret Matzenauer's great voice retains all of its prodigious volume and most of its magnificent quality, as was shown in her recital last night at Golden Gate College. The contralto had not been heard here for several seasons, and her return provided one of the finer song recitals of the season.—*San Francisco Chronicle, Jan.* 7, 1938.

Mme Matzenauer Shows Mature Art In Song Concert

By ALEXANDER FRIED

Her interpretative art retains its peculiar large authority and emotional rapture.

Her top mezzo-soprano range remains glowing and powerful. Her deep contralto tones are stalwart. —*San Francisco Examiner, Jan.* 7, 1938.

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Schumann's Long Lost Work Exhumed by Bostonians

Menuhin Does Score Ably—Ravel Commemorated—Szigeti Plays with Chamber Group—Recitalists Include Busch, Serkin, Schnabel, Segovia and Callimahos

Boston.—The most active concert season hereabouts in recent memory continued to bring a profusion, variety and excellence of musical attractions during the past fortnight. Again the chronicler must limit to the briefest summary description of the numerous events.

The Schumann violin concerto, with the rediscovery of which Yehudi Menuhin has been closely identified, was presented in beautiful performance by that young master and the Boston Symphony Orchestra under Serge Koussevitzky at the concerts of February 4 and 5, when the program also included the attractive new second symphony of Malipiero, the Mendelssohn violin concerto and the overture to The Flying Dutchman. Menuhin and company were overwhelmed with applause from two sold-out houses.

A week earlier Dr. Koussevitzky, returning from his midwinter vacation, presented two programs in memory of Ravel, both admirably and excitingly performed. The first, opening with the Mozart Prague Symphony, included the piano concerto, Mother Goose and Daphnis and Chloe Suite by the deceased French master. Jesus Maria Sanroma played the solo piano part of the concerto as musician and virtuoso. The other program contained Le Tombeau de Couperin, Rapsodie Espagnole, Scheherazade and Bolero, besides the Schumann D minor Symphony. Olga Averino was the impeccable soloist for Scheherazade.

Amfitheatrof in Farewell

Completing a guest-conductorship of two weeks at the concerts of January 21 and 22, Daniele Amfitheatrof presented the Beethoven third Leonore Overture, Pizzetti's Concerto dell'Estate and The Divine Poem by Scriabin.

The conductor and personnel of the Boston Orchestra were the guests of the local Harvard Club at an unusual reception on January 28, when the speakers included Dr. Koussevitzky and James Rowland Angell.

Szigeti with Chamber Orchestra

Joseph Szigeti was the soloist at the second concert of the Boston Chamber Orchestra under Bernard Zighera in Jordan Hall on January 26. The soloist appeared in both Corelli's La Folia and the fourth Mozart concerto in D major. The rest of the engaging program consisted of J. C. Bach's Sinfonia in D major, Hugo Wolf's Italian Serenade and Jean Françaix' concertino for piano. The performance of the last-named work, the first in this country, was especially interesting because Mr. Zighera played the piano part engrossingly after having handed over his baton to a colleague, Richard Burgin.

Busch, Serkin, Schnabel, Segovia

Adolf Busch and Rudolf Serkin gave the final program in their Beethoven cycle on February 1 in Jordan Hall before an audience that filled the auditorium and that, like your correspondent, was transported by the beauty and sincerity of the performances. A few days earlier, on January 30, in the same hall, Artur Schnabel had wrought similar effect in a program of Beethoven piano sonatas. And a week before that, on January 23, again in the same place, that masterful and ingenious musician, Segovia, had enthralled a large company with his playing of the guitar.

Recitals in Plenty

The record of other recitals must be even briefer and strictly chronological: Ruth Culbertson playing keyboard music in Steinert Hall on January 20; Lambros Demetrios Callimahos, Greek-American flutist, playing in musical fashion a well-assorted program in Jordan Hall on the same evening; Persis Cox presenting a "program for young people of all ages" in a piano recital at the Hotel Vendome on January 22; Nancy Follett, debutant pianist, appearing in Jordan Hall on January 24; Theodate Johnson offering a program consisting entirely of songs by Sibelius in Steinert Hall on January 27; Einar Hansen and Jeannette Giguere presenting a program of violin-piano sonatas in Jordan Hall on January 31; and Eudice Shapiro, violinist, making her first Boston appearance in recital at Jordan Hall on February 2.

Ballet Offerings

For further variety and distraction two ballet troupes descended on the town. The Ballet Caravan offered two different programs in Jordan Hall under the auspices of the Boston Museum of Modern Art on January 21 and 22. The Mordkin Ballet gave four performances on the three days from January 27 through 29 at the Majestic Theatre.

Other Concerts

Mention should also be made of the concert of the Boston Civic Orchestra under Joseph Wagner in Jordan Hall on January 27; of the appearance of the New England String Quartet in the Museum of Fine Arts on January 30; of the program of the State (WPA) Symphony Orchestra under Alexander Thiede in Jordan Hall on the evening of the same day, with Arthur Shepherd as guest conductor for his Horizons and Harry Ellis Dickson as violin soloist in the Bruch G minor concerto; and of the concert of the New England Conservatory Orchestra under Wallace Goodrich in the same auditorium on February 3, with Eleanor Steber, soprano, and Margaret Jane Kimball, pianist, as soloists.

M. S.

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SOLOIST FOR LEAGUE

NADIA REISENBERG,
pianist, played three works of Serge Prokofieff on February 6 at the League of Composers, New York, in honor of the composer.

Seattle Forces Offer Ninth Symphony

Cameron Ensemble and University Chorus Give Music Drama by Charles W. Lawrence—Salzburg Opera Guild Enjoyed

Seattle, Wash.—The performance of Beethoven's ninth symphony promises to become a traditional community enterprise in Seattle. On January 31 it was heard here for the second time at the Civic Auditorium by a capacity audience. The Seattle Symphony Orchestra under Basil Cameron's direction, was joined by a chorus of 400 voices representing most of the city's choral organizations. The soloists were Margaret Moss Hemion, Gertrude Werner, James Harvey and August Werner.

What was lacking in the performance may justifiably be laid to Beethoven's almost impossible demands, as well as to insufficient rehearsal time. The purely orchestral movements were for the most part well negotiated; especially noteworthy was the gloriously energetic *scherzo.*

Miscellaneous Program

Excellent symphonic playing was heard at the concert of January 17, when the orchestra presented a program of Weber, Tschaikowsky, Arensky and Rimsky-Korsakoff — compositions all thoroughly familiar to the personnel of the orchestra and well within their technical resources. The Oberon Overture was handled with delightful polish, the Tschaikowsky fourth symphony received a splendid reading and in the lovely Arensky variations the string tone of the orchestra was heard to advantage. Rimsky-Korsakoff's colorful Spanish Caprice closed the program in brilliant style.

Concert at University

On January 20 the orchestra was again heard at Meany Hall on the campus of the University of Washington. The fourth symphony of Tschaikowsky was given a superb performance. Highly effective as always was Director Cameron's reading of the *pizzicato* movement. The last half of the program was given over to a presentation of Charles W. Lawrence's music drama Atsumori for soli, chorus and orchestra. With the Seattle Symphony Orchestra was heard the University Choir and Women's Ensemble. Excellent performance of the solo parts was given by Margery Glen Douglas and August Werner.

Sibelius Works Given

In Seattle, as elsewhere, the music of Jean Sibelius continues in the ascendancy. We have heard fine readings of his two tone poems, The Return of Lamminkainen and The Swan of Tuonela, as well as a performance of his first symphony which on the whole attained fine proportions in spite of a lack of sonority in the strings.

In addition to its regular schedule of concerts, the orchestra has already made three broadcasts this year in the Standard Oil Thursday Evening Symphony Series.

Salzburg Opera Guild

Long-anticipated and thoroughly enjoyed by capacity audiences were the performances of the Salzburg Opera Guild heard here January 21 and 22 at the Moore Theatre. Mozart's Così Fan Tutte, Rossini's Matrimonial Market and Ibert's Angélique were presented on successive evenings. While leaving a good deal to be desired in point of vocal excellence, the music was yet so fresh and delightful, the staging so excellent and the roles presented with so much dramatic finesse that the general effect of each performance was unusually fine.

M. T.

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"Terrific Personality"

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PETER PAUL LOYANICH

"PETER PAUL LOYANICH WINS TRIBUTE FROM AUDIENCE AT DEBUT RECITAL HERE"

(N. Y. Times, Headline, Jan. 30, 1938)

NEW YORK JOURNAL AND AMERICAN

"Achieved an immediate success. Young Loyanich, a charming lad with an irresistible personality, greeted his audience with a rare smile, seated himself at the instrument with repose and began a program of mature calibre. For his opening number he chose Bach's difficult Chaconne, which he performed glibly and with remarkable command of technique for a musician of his age and experience, negotiating its intricacies with no sign of effort.

"A test for interpretation was in Beethoven's F minor Sonata, a test the boy met with refinement and charm, particularly in the slow movement which reflected certain emotional qualities in miniature."
Jan. 30, 1938

NEW YORK SUN

"Peter Paul was very much the virtuoso . . . went about the business of the afternoon with ease and assurance . . . his playing was exceptional in its technical grasp and security. An absorbed audience applauded the boy with much fervor."
Jan. 31, 1938

NEW YORK WORLD-TELEGRAM

"In a taxing program this handsome boy, whose stage deportment is one of his chief charms, showed himself to be a musician of extremely promising gifts.

"Not only did he disclose a very respectable technique, but his phrasing had something more than teaching could give—sensitiveness and understanding.

"These matters were easily recognizable in his playing of a list of numbers that included an arrangement by Alexander Siloti of the Bach Chaconne, the first Beethoven sonata, the Mendelssohn Fantasy in F sharp minor, the Chopin Ballade in F major and other works by Arensky, Alabieff and Lecuona. A highly enthusiastic audience attended."
Jan. 31, 1938

NEW YORK POST

"At the Town Hall on Saturday afternoon, Master Peter Paul Loyanich, a ten-year-old prodigy of the piano, made his debut before an admiring audience . . . the little boy showed remarkable technical skill, a fine tone and a musical intelligence greatly beyond his years."
Jan. 31, 1938

NEW YORK TIMES

"Extraordinary pianistic gifts . . . his accomplishments were so striking that the *wildly enthusiastic audience paid him the rare tribute of remaining seated en masse until he came forward with encores* . . . Remarkable was their technical perfection, their singing tone, most sensitively manipulated in the application of color, and their life and brilliance. The trills, both single and interlocked, of the Liszt, the fleet arabesques of the Arensky, and the octaves of the Lecuona may be singled out as among the amazing feats of bravura these display-pieces exhibited. Master Loyanich's readings here would have done credit to a veteran."
Jan. 30, 1938

NEW YORK HERALD TRIBUNE

"Boy pianist, 10, gives his first recital in New York before a large and interested audience in a program that was exacting for so young a musician. . . . In the Chaconne, he set forth fortissimi of considerable sonority, in the Beethoven sonata, he played with clarity and accuracy; he was at his best in the Mendelssohn Fantasy. Here, in addition to technical fluency, there was a continuous singing quality of the tone, flexibility of rhythm and expressive warmth . . . his hearers gave him an enthusiastic reception."
Jan. 30, 1938

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Nino

Milwaukee "Some 6,000 listeners, who made up the biggest audience for a musical program the town had had in years, swept down upon Nino Martini and the Lyric male chorus Thursday evening at the Auditorium. It was a welcome avalanche. . . . The tenor revealed a voice of firmness, suavity and ring. It was, in addition, a bigger voice than many had expected. It was agreeably faithful to the pitch, pliable and graceful. Martini was given crackling applause for nearly everything he did and it was obvious that his personality had caught the common fancy. He was exceedingly generous with his encores, but he finally had to send the audience home."
—*Journal, Nov.* 5, 1937.

Hartford "A first lesson in what every concert-goer should know about opera was given at Bushnell Memorial Auditorium last night in a manner which every concert-goer might well remember for quite some time. The instruction was by Nino Martini, now about as well up in the list of those who need no introduction as the combined efforts and effects of opera, concertizing, radio and the cinema can bring about. The packed hall at the outset and the sound effects at the conclusion of each number he sang, attest to that. . . . There is no longer any use in describing a voice so familiar as his, to point out its vibrancy, fluidity, its cool poise, its ravishing ease and its elegance."—*Daily Courant, Jan.* 12, 1938.

Kansas City "The enormous size of the Municipal Auditorium arena was a challenge last night to Nino Martini, who undertook almost single-handed to entertain an audience of 5,500 persons. He is a polished artist who understands the value of a finished phrase. The audience was enthusiastic in its applause and he followed his 'Tosca' with 'La Donna e mobile' from 'Rigoletto.'"
—*Times, April* 15, 1937.

Los Angeles "Nino Martini, whose vocal fame has the combined force of success on the radio, silversheet and grand opera stage, drew one of those packed and jammed audiences to Philharmonic Auditorium last night. Hundreds of attentive listeners on the stage, every box crowded, and admission at a premium for several hours before the opening of the concert testified to his popularity. Nor were the listeners disappointed in their idol. He sang a program beautifully adapted to his voice, with able accompaniment, and his every number was a gem of rare achievement."—*Examiner, Apr.* 28, 1937.

Dallas "Of the many four-way personalities now singing for their supper, the most estimable by far is Nino Martini, Romeoesque tenor from Romeo's home town, Verona, who was presented Saturday night at McFarlin Auditorium. We who have known the . . . are trained to accept their expensive concerts as so many personal appearances. With Martini it was different. The handsome and ingratiating young man is distinctly a greater star on the recital platform than on radio, screen or opera stage. Concert audiences find him lacking in nothing. The extensive voice, almost three octaves in compass, is both dulcet and brilliant. He doesn't strain for a note or force for an effect. Moreover, he mixes half and full voice with more discrimination than any singer since John McCormack's heyday."
—*News, April* 18, 1937.

San Francisco "By debutante vote, Nino Martini is the handsomest tenor in the world. Young, dark and slender, a typical Romeo, the 'Gentleman from Verona' gave a concert last night at the Opera House and proved again that his fame derives from a fine voice and not from his good looks. Martini's method of voice production is typically Italian and the quality has all the limpid lyricism of the bel canto school. It is a fresh, young voice and fluidly musical."—*Call Bulletin, April* 30, 1937.

As the Duke in Rigoletto

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THE fascination and golden beauty of the voice of Nino Martini have won for him within a few short years international fame and popularity.

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MARTINI

As Rodolfo in La Boheme

Memphis "Mr. Martini, for all his film and microphone fame, showed himself last night to be no nice looking young man with a charming manner and a good voice—tho he is all of that —riding a crest of aerial and celluloid fame to fortune. The man can really sing, beautifully, thrillingly, and without cheapness or tricks. Last night he gave the most distinguished singing that has been heard in Memphis during the season, and the smoothness, the ease, and natural richness of his work made this an extraordinarily satisfying and enjoyable concert. So relentless was the applause that Mr. Martini wound up by singing 11 additional numbers."
—*Press Scimitar, April* 10, 1937.

Washington "In an age when might seems right in the vocal field, it is a pleasure to hear an artist who sings so easily and simply as does Mr. Martini. Without any visible physical effort, he spins his phrases with a heart-reaching tonal quality that is born from a love of his art. Whatever he does in the nature of studied effects is accomplished with a genuineness of spirit that never allows one to forget that singing is a spontaneous impulse with him first, and an artistic product afterwards."—*Star, Nov.* 8, 1937.

Richmond "Mr. Martini is an artist of many engaging qualities, aside from his obvious personal attractiveness. His voice is a light lyric tenor, even in scale and produced without effort, wholly unforced at all times. It has the familiar quality of all Italian tenors, but is invariably lovely and is used with a considerable amount of taste in the singing of songs, particularly French and Spanish songs, which formed two groups in the program, and which are not invariably well done by Italian tenors."—*News Leader, Nov.* 10, 1937.

White Plains "Before an enthusiastic and insatiable audience of 4000 Nino Martini, slight, handsome and genial young Italian tenor, presented a song recital at the County Center last night as the opening event on the eighth annual series of subscription concerts presented by Mrs. Julian Olney. Here is a voice of natural beauty, always completely under the control of the artist who uses it effectively throughout the entire range of dynamics from the grandest fortissimo to the finest spun pianissimo. In Martini we find a beautiful voice divinely wedded with a sincere musicianship and an effervescent love for his art."—*Reporter, Oct.* 30, 1937.

New Orleans "New Orleans music lovers heard a voice of liquid tone, true pitch and effortless flexibility in the last of the Philharmonic season concerts presenting Nino Martini, tenor lead of the Metropolitan Opera, New York, and singing star, of movies, at the Municipal auditorium last night. Every available seat in the concert hall was filled, even to the side walls, where it is both difficult to see and to hear. The audience, which has heard Martini over radio and in pictures, was one of the most enthusiastic ever gathered in the big hall. To their applause the singer generously responded with more than a dozen encores."—*Item, April* 13, 1937.

Seattle "Nino Martini, Metropolitan Opera House tenor, returned to Meany Hall last night, a capacity audience greeted him, and the crowd was so vociferous in its demand for encores that Nino almost missed his train to the south and new cinema conquests. It was a large evening for the campus. This particular Martini has some rare ingredients; besides a voice of velvet, boyish good looks, a come 'ither smile and laughing dark Latin eyes—you could hear feminine hearts cracking all over the place."—*Post Intelligencer, May* 11, 1937.

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Verdi and Wolf-Ferrari Music Opens Royal Opera in Rome

Royalty Attends Performances—Gigli Makes Glamorous Appearances—Amico Fritz Returns—Orchestra Led by Woman

ROME.—Verdi's Il Trovatore and Wolf-Ferrari's Le Donne Curiose, were happy selections to start off the Rome Royal Opera season with immense approval. Lauri-Volpi was the Manrico and Maria Caniglia the Leonora in the first opera, Serafin conducting. A cast including Tassinari, Carosi, Adami, Malipiero, Ghirardini, De Paolis and other Royal Opera familiars, with Vincenzo Bellezza directing, assured the Wolf-Ferrari success. The composer was present on the second night of his opera, together with a brilliant audience.

GIGLI AS VASCO

Third important event was a magnificent production of Meyerbeer's L'Africana, with Gigli as Vasco di Gama, Maria Ganiglia was protagonist, Licia Albanese as Inez, and Mario Basiola as Nelusko. The chorus and ballet also received much applause, and (according to reports) the ship of the second act was so realistic as almost to cause slight attacks of *mal de mer.*

Amico Fritz by Mascagni has also been put on, the occasion being especially interesting because it was the work's first return since its baptism in 1901 at the old Costanzi Theatre, when Emma Calvé and Paul Lherie were in the cast. The present restoration is also the first time that Gigli has appeared in this opera, thus adding Amico Fritz as number fifty to his long repertoire.

In lighter and gayer tone were several performances of Hänsel and Gretel (Humperdinck) especially chosen for the Christmas and New Year matinees. The ballet and costumes were features of this work. The opera was followed on each occasion with Tschaikowsky's ballet, Il Lago dei Cigni.

CONCERTS

At the Adriano, symphony concert soloists have included Milstein, violinist, and Feuermann, cellist, both of whom had warm receptions and also played at St. Cecilia recitals. A novelty at the Adriano was the woman conductor Gertrude Hrdliczka, who satisfactorily led a program of almost entirely new music for Rome. Soloist with her was Antonio Janigro, young cellist, brilliant in Vivaldi and Roussel concertos.

At the Philharmonic the Pasquier Trio won high regard in work of Pierné (Divertissement in E flat) Scarlatti, Boccherini, Purcell and Mozart.

STELLA SAXTON.

Pittsfield Festival to Mark Twentieth Anniversary

PITTSFIELD, MASS.—The twentieth anniversary of the first Berkshire Festival of chamber music will be observed here September 21 to 23 under the auspices of Mrs. Elizabeth Sprague Coolidge. Several new works, written for the occasion, are to be presented. These include quartets for piano and strings by Anton von Webern, Arthur Honegger and Frank Bridge and a quintet for piano and strings by Ernst Toch. Three pieces by Jacques Ibert, a suite by Nicolai Berezowsky and a trio by Walter Piston also are to be heard.

The Berkshire, Coolidge, Gordon, Kolisch, Pro Arte, Roth and South Mountain quartets and the Barrere Little Symphony will participate. Ernst Toch, Feri Roth, Georges Barrere, Frances Blaisdell, Ralph Kirkpatrick, Albert Sprague Coolidge are to assist.

ENGAGED FOR CAPITAL

MARY APPELL,
artist- pupil of Florence Wessell, recently returned from a recital tour of the South. During March she will be heard in a concert and a performance of the Bach St. Matthew Passion, to be given in the National Cathedral with members of the National Symphony Orchestra, Louis Potter, directing, at Washington, D. C.
(Photo by Josephine Rossi.)

Sigma Alpha Iota Notes

Marion Eccleston Sauer, violinist, member of Sigma Alpha Iota's National Executive Board and national music chairman of her fraternity, and Hilda Vandenberg Taylor, pianist, presented a joint program at Springfield College of Music, Springfield, Ill., recently.

Mrs. Sauer also discussed sonata form and used Beethoven's F major sonata and the third violin sonata in D minor of Brahms as illustrations. She is a former member of the Eastman School of Music at Rochester, N. Y.

Lambda chapter, at the New England Conservatory of Music, Boston, Mass., is sponsoring four lectures presented by faculty members. Dr. Wallace Goodrich, director, opened the series discussing Church Music. Francis Findlay, supervisor of school music, discussed Mozart and Salzburg. Clifford J. Furness on February 3 talked on Walt Whitman and Music while Mme Morize closes the series on March 3 discussing French poetry and vocal composers. Proceeds will establish a scholarship fund.

Eugenia Buxton, pianist, was initiated as an honorary member by Sigma Iota chapter, College of Fine Arts of Syracuse University, last month. Miss Buxton was in Syracuse for a Morning Musicale and was guest of Mrs. Harold L. Butler, chapter charter patroness, and Dean Butler, head of the college.

Donald Novis and Dorothy Bradshaw Wed

PHOENIX, ARIZ.—Donald Novis, radio and motion picture tenor, was married here on January 27 to Dorothy Bradshaw, actress. They met while both were members of the cast of Jumbo more than two years ago.

T. A.

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SUMMER SESSION—June 27-July 30, 1938

FALL SESSION — Opens September 20, 1938

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RAYMOND WILSON, *Ass't Director*

Unfamiliar Beethoven Works on San Francisco Orchestra Menu

Heifetz Plays Bonn Composer's Concerto with Monteux Conducting—Rose Bampton in Early Cantata—Municipal Chorus and Charlotte Boerner Assist Ensemble

SAN FRANCISCO.—The Salzburg Opera Guild and the varied activities of the San Francisco Symphony Orchestra provided this city's major items of musical interest during January.

Pierre Monteux and the San Francisco Symphony Orchestra began things with a concert at which Jasha Heifetz provided his customarily impeccable interpretation of the Beethoven concerto. This program was also remarkable for a magnificent performance of Mozart's E flat symphony, and for the first local interpretation of Beethoven's rarely heard Equali for four trombones. These solemn fanfares were intoned in memory of the late Maurice Ravel.

Unfamiliar Beethoven was also featured at another symphony concert when Rose Bampton sang, presumably for the first time in America, that composer's early, Mozartian cantata entitled Primo Amore. This program was directed by Willem van den Burg, Monteux's assistant, who covered himself with special glory for his performance of the first symphony of Sibelius.

CHORAL PROGRAM OFFERED

The orchestra likewise assisted the San Francisco Municipal Chorus and Charlotte Boerner in a choral concert directed by Hans Leschke. The unique thing was the first local singing of Florent Schmitt's Psalm 47, a big, vigorous work somewhat Wagnerian in feeling. The beautiful and rarely heard Four Sacred Pieces of Verdi were also superbly done on this occasion.

Imminent is a series of six performances by the Monte Carlo Ballet with Monteux and the San Francisco Symphony Orchestra, and the season's first important symphonic novelty, the violin concerto by Germaine Tailleferre, to be presented by Yvonne Astruc.

OPERA GUILD VISITS

The Salzburg Opera Guild showed this city how opera ought to be done, but rarely is. The perfection of its ensemble, the buoyancy of its spirit, the youth and versatility of its singing actors and actresses, the beauty and originality of its settings and costumes—all were a revelation of unending delight. Only one adverse criticism was recorded here—namely, that when a company does its utmost to make opera dramatically intelligent through the arts of the stage, it is disappointing to find it shrinking from the most intelligent step of all, the presentation of opera in the language spoken by the audience. The guild gave us Così Fan Tutte, The Matrimonial Market and Angelique.

OTHER CONCERTS

Other important events of the month included a highly successful launching of the second season of the Woodwind Ensemble of San Francisco; a fine and moving recital by Margaret Matzenauer; and a concert of the Sinfonietta at which Sylvia Lent introduced two new works for violin and small orchestra—Vaughan-Williams' Lark Ascending and a Rondo by Sinigaglia.

A. F.

"FLUTE RECITAL MADE EXCITING By CALLIMAHOS"

(HEADLINE) CHICAGO TRIBUNE

For the past three years Callimahos has been touring abroad in concert, arousing the greatest enthusiasm by his phenomenal flute playing. He has appeared in practically every country of Europe, his re-engagements returning him to a majority of the great capitals. His programs, unexcelled for variety, are astounding revelations of his mastery of the flute.

What Segovia accomplished for the guitar, this 26 year old Greek-American has done for the flute. To its ethereal tone he gives body and emotion. His superb musicianship and his unsurpassed technical virtuosity have earned him the title to "foremost master of his instrument."

Acclaimed by critics in NEW YORK — CHICAGO — BOSTON

NEW YORK

"The virtuoso flute playing of Callimahos held the close attention and elicited the hearty applause of a large audience in Carnegie Hall last night. Admirable musicianship—stylistic gifts."
(*New York Sun, Jan. 22, 1938*)

"Callimahos Impresses Carnegie Hall Audience with His Admirable Performance (Headline). Captivated the audience by his superlative performance: he is a serious musician and a brilliant performer whose playing was entertaining enough to be good fun. The beautiful quality of his tone and its variety of color worked hand in hand with a stunning technique to produce playing enhanced by sensitive musicianship."
(*Brooklyn Daily Eagle, Jan. 22, 1938*)

"Commands the resources of his instrument to the service of his artistic will."
(*New York Times, Jan. 22, 1938*)

"He breezed through his program with fine technical mastery and a dynamic scale graded down to a subtle nuance. Fine repose and sustained lyricism. Mr. Callimahos wove some fascinating patterns of sensuous tone."
(*New York World-Telegram, Jan. 22, 1938*)

"Mr. Callimahos' tone was pure and melting; it took on a resonance and brilliance, a languorous sensuosness that put it among the very best we have heard."
(*New York Evening Post, Jan. 22, 1938*)

~

CHICAGO

"Aroused the enthusiasm of a large audience. He achieved surprisingly dark tone-colorings, tints which are not traditionally associated with his instrument. His subtly beautiful dynamic effects, within the compass of a single phrase and often of a single note, were a feature of the evening. In his hands the flute possesses notable expressive power. It can give a highly satisfactory lift and lilt to a melody, wax puckish in an intoxicating manner, and compass a pianissimo of an extraordinary purity and delicacy."
(*Chicago Daily Tribune, Jan. 15, 1938*)

"A brilliant artist: no finer flutist has been heard in Chicago." (Herman Devries)
(*Chicago American, Jan. 15, 1938*)

"A world-renowned flutist, youthful Maestro Callimahos created haunting, ethereal music of a rare order. In addition to opening vistas of new, enticing sound and little-heard musical literature of aristocratic mien, Callimahos displayed his own erudite musicianship and superlative mastery of his beautiful instrument. His tone is pure and clear, and he achieved lustrous tonal effects in varying the shading of the flute timbre from a "flat," silvery quality to a rich, throaty sound. He is manifestly a unique and distinguished artist."
(*Chicago Herald-Examiner, Jan. 15, 1938*)

~

BOSTON

"Mr. Callimahos can summon phenomenal dexterity; yet, in quieter moods, is more than capable of sustaining prolonged bel canto passages."
(*Boston Globe, Jan. 21, 1938*)

"His phrasing is that of a master, his interpretations are in the best of taste."
(*Boston Post, Jan. 21, 1938*)

"There was seemingly little he is unable to accomplish. The large audience received him with the greatest enthusiasm."
(*Christian Science Monitor, Jan. 21, 1938*)

Sensationally Acclaimed By the European Press

WARSAW: "A phenomenal flute-virtuoso; a highly cultured and authoritative musician." (Illustrowany Kurjer Codzienny)

STOCKHOLM: "Truly supreme art from the beginning to the end." (Svenska Dagbladet)

BUDAPEST: "Not only a Master of his instrument, but also a musician of culture." (Ujsag)

PARIS: "Callimahos immortalizes the spirit of Pan." (Echo de Paris)

BRUSSELS: "An extraordinary flutist, a profound musician." (Revue Musicale Belge)

VIENNA: "Above all praise was the illustrious accomplishment of Callimahos." (Oesterr. Gewerbezeitung)

LONDON: "Even more remarkable than the brilliant agility of his technique was the wide range of his tone, both in power and in expressive quality. Mr. Callimahos played everything with the supreme artistry that sees in interpretation the fulfillment of a trust." (Daily Telegraph)

Season 1938-39
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Metropolitan Opera

(*Continued from page 9*)

music in flowing lines, produced generous coloring, and welded the instruments into close affiliation with the solo measures. No more expert orchestral voicing could well be imagined. Merely loud blares and blasts were absent, and indeed unnecessary in the scale of subdued dynamics which Panizza brought to welcome hearing.

[N.B.—Conscientious reporting induced me to investigate further my thought about Mary Garden and her coaching of Miss Lawrence in the dance. I am adding to this report at press-time, that the latter studied her terpsichorean offering with the well-known dancer Nimura.]

Also let me record that the opera was preceded by Stravinsky's ballet, Apollon Musagete, the sterile music led by Wilfred Pelletier, the choreography supplied by Balanchine, and the leading dancers being Lew Christensen, Daphne Vane, Holly Howard and Elise Reiman.

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 22

The familiar two-some of Cavalleria Rusticana and Pagliacci drew an overflowing audience to the Metropolitan on this Saturday evening. In the Mascagni curtain-raiser, Gina Cigna was a passionate Santuzza, offering a highly emotional interpretation. Frederick Jagel, was a youthful Turridu, while Carlo Tagliabue made Alfio a minor bit. Anna Kaskas and Lucielle Browning completed the cast. Hilda Burke was a light-singing Nedda with Arthur Carron again revealing his interpretation of Canio's role. Richard Bonelli as Tonio took the vocal and histrionic honors with Giordano Paltrinieri and George Cehanovsky the others in the cast. Mr. Papi gave a thoroughly Italianate reading of both scores.

LA TRAVIATA, JANUARY 24

Eide Norena made her first appearance of the season as Violetta in the third hearing of this Verdi opera. She brought to the role the clear and appealing voice, excellent production and grace of manner which betokens intimate acquaintance with the part and received warm applause. Lawrence Tibbett dominated the performance dramatically with his patrician impersonation of the elder Germont, and sang with the smoothness and stylistic mastery that is his wont. Especially after Di Provenza he was singled out for an ovation. Bruno Landi was a new Alfredo, scoring best in his *mezza-voce* singing, although dramatically his acting lacked the heroic touch. Others heard were Thelma Votipka (Flora), Lucielle Browning (Annina), Angelo Bada (Gastone), Wilfred Engelman (Baron Duphol), George Cehanovsky (Marquis D'Obigny) and Norman Cordon (Doctor Grenvil). Ettore Panizza conducted a generally superior orchestral performance.

LOHENGRIN, JANUARY 26

The third offering of Wagner's Lohengrin this season served as the formal seasonal bow for Karin Branzell, who was pressed into service a few days ago, immediately upon her arrival, for a minor bit. The contralto always makes the role of Ortrud effective, for she is a capable singing actress and her impersonation of Telramund's wife is a moving one. She was in typical form, which means that she offered a well-sung and admirably acted interpretation.

Other members of the cast, under the baton of Maurice de Abravanel, included Kirsten Flagstad (in splendid vocal and histrionic form), Lauritz Melchior (giving his accustomed artistic reading of the part of the Silver Knight), Julius Huehn (in good voice, as Telramund), Ludwig Hofmann (impressive as the King) and George Cehanovsky in the part of the Herald.

DER ROSENKAVALIER, JANUARY 27

The fourth presentation this season of Strauss' Der Rosenkavalier drew the usual capacity audience. The four principals, Lotte Lehmann (Princess), Emanuel List (Baron Ochs), Kerstin Thorborg (Octavian) and Marita Farell (Sophie) were in excellent voice and entered into the spirit of this glorified opera *buffa* with complete understanding. The others in support aptly did their shares. Artur Bodanzky conducted with his customary efficiency and complete control.

LUCIA, JANUARY 28

Lily Pons made her second appearance this season at the Metropolitan as Lucia on Friday evening and was rewarded with vociferous acclamation by an audience that packed the huge auditorium. This enthusiastic reception was well deserved for the petite coloratura soprano offered a meritorious performance that had no technical, stylistic or vocal deficiencies. Her Mad Scene was beautifully sung as were all arias and duets.

TO LEAD PREMIERE

FRITZ FALL

conducts the American premiere of Ernst Toch's symphony for piano and orchestra in Boston on February 27 under the sponsorship of the Federal Music Project. Mr. Fall, nephew of the Viennese composer Leo Fall, is chief conductor of the Volksoper in Vienna. He conducted Toch's Prinzessin auf der Erbse in Germany. At the Boston concert, Wolfgang Rebner will be the soloist.

Spontaneous applause also greeted Richard Bonelli's Ashton, a magnificiently sung and acted interpretation; Frederick Jagel's competently voiced Edgardo; Ezio Pinza's eloquent delineation of the Raimondo role; Thelma Votipka's admirably sung presentation of Alisa; and Massue and Bada playing the parts of Arturo and Normano. Ettore Panizza conducted in an over-forceful manner.

TRISTAN AND ISOLDE, JANUARY 29, MATINEE

Kirsten Flagstad and Lauritz Melchior again headed an excellent performance of the Wagnerian music-drama on this Saturday afternoon, with the supporting roles ably portrayed by Julius Huehn, Emanuel List, Gertrud Wettergren and others. Artur Bodanzky gave a creditable reading of the score.

RIGOLETTO, JANUARY 29

Making her second appearance of the week, Eide Norena, vocally excellent and acting the role of Gilda charmingly, headed the cast for the Saturday evening presentation of Rigoletto. Carlo Tagliabue again sang the name role with Bruno Landi once more as the Duke. Nicola Moscona as Sparafucile was the second change in an otherwise familiar cast which included also Helen Olheim, Thelma Votipka, Charlotte Symons and Lucielle Browning and Norman Cordon, George Cehanovsky, Giordano Paltrinieri and Wilfred Engelman. Ettore Panizza conducted.

ELEKTRA AND GIANNI SCHICCHI, JANUARY 31

The double bill, Elektra (Strauss) and Gianni Schicchi (Puccini) attracted a large audience. The Strauss work had its third performance under Conductor Bodanzky. Rose Pauly sang and acted the title-role with her usual ardor, with Kerstin Thorborg as Klytemnestra. Fredrich Schorr as Orestes and Irene Jessner as Chrysothemis shone, with Paul Althouse an outstanding voice and figure as Aegisthus. Norman Cordon, Anna Kaskas, Irra Petina, Karl Laufkoetter, Arnold Gabor and Dorothee Manski and the five Serving Women, completed the cast. Gianni Schicchi featured Julius Huehn in the name-part, Hilda Burke as Lauretta, Doris Doe as La Vecchia, Charles Kullmann as Rinuccio and George Rasely as Gherardo. The remaining roles were in capable hands, Gennaro Papi conducting.

AIDA, FEBRUARY 2

A new Aida and a "debut" Priestess marked the Wednesday evening performance at the Metropolitan when Zinka Milanov, one of the season's newcomers, sang the title role, with Maxine Stellman as the unseen sacerdotal singer. Bruna Castagna sang Amneris, with Giovanni Martinelli as Radames; Norman Cordon, the King; Nicola Moscona as Ramfis; Carlo Tagliabue, Amonasro; and Giordano Paltrinieri, the messenger.

Mme. Milanov gave dramatic intensity to the part she essayed, and her voice was very lovely; some forcing of tone caused sharpness at times, but in the most part her work was satisfying. Miss Stellman sang her small part with fresh, warm lyric tone. Mr. Martinelli sang with eloquence of the highest kind. All other members of the cast were in good form, having been featured in previous performances. Ettore Panizza conducted.

TANNHÄUSER, FEBRUARY 3 (MATINEE)

Substituting on short notice for the indisposed Lotte Lehmann, Irene Jessner sang her first Elisabeth here at the first Wagner Cycle performance when Tannhäuser was presented. After a slightly nervous Dich theure Halle, sung expressively but with lack of accustomed tonal richness, Miss Jessner thereafter offered a fine delineation of the role both vocally and histrionically. The packed audience warmly expressed its appreciation of her at *entr'actes,* also lauding the mellifluous tonal attributes of Lawrence Tibbett (Wolfram) and the skill and finesse of Lauritz Melchior (Tannhäuser).

Heard for the first time this season as Venus was Karin Branzell, who gave a remarkably able presentation of the seductive goddess. Singing gloriously and acting with great distinction, she earned enthusiastic praise from her hearers. Others of the cast, meritorious in roles in which they are familiar, were Ludwig Hofmann, Karl Laufkoetter, Marita Farell, Adolf Vogel, Max Altglass and James Wolfe.

Maurice de Abravanel conducted the elaborate score with more vitality and greater authority than in previous hearings under his baton.

COQ D'OR AND CAVALLERIA RUSTICANA, FEBRUARY 4

This double bill of whimsical and serious character amused and moved correspondingly. The fun came mostly from Ezio Pinza, who as on previous occasions, gave a delectable interpretation of the fat and debauched old King Dodon, and interspersed the antics with full-toned vocalism. Pinza's solo dance remains the most comical thing to be seen on the Metropolitan stage. He was well aided in his burlesquing by Norman Cordon, the General, giving incessant and intelligently planned bits of business. Lily Pons, petite and pretty, impersonated the Queen, and while overcareful at first in her coloratura delivery, gradually warmed into her usual briliancy. Doris Doe contributed her ex-

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cellent acting and intoning of Amelfa, the devoted nurse. Nicholas Massue's high lyrical voice admirably suited the measures of the Astrologer. Thelma Votipka gave entirely too much volume and emotion to the pithy warnings of the Cockerel. The sons of Dodon were Wilfred Engelman and Giordano Paltrinieri. Papi's conducting had point, accuracy and glitter, the beauty and eloquence of the lovable score coming to full realization.

Dusolina Giannini's warm voice and temperament helped her to furnish a kindling version of Santuzza in Mascagni's opera. Frederick Jagel (Turiddu) assisted ardently and artistically. Irra Petina did the Lola song gracefully. Carlo Tagliabue was an effectively robust Alfio. Lucielle Browning's small part of Lucia had clear characterization. Gennaro Papi conducted.

OTELLO, FEBRUARY 5

Arthur Carron appeared in the title role of Otello for the first time at this Saturday evening performance. Although he had sung this part in English in London twenty times, this was his initial presentation of it in Italian.

Mr. Carron's interpretation had finesse in every respect. Not only did he sing the music eloquently and with exemplary enunciation, but his histrionic delineation had force and sincerity. Altogether, it was an exceedingly auspicious debut and justified the intense enthusiasm of the over-large audience.

Other members of the cast were the fine artists familiar to the parts which they had portrayed in previous Otello productions this season and included Irene Jessner as Desdemona; Lawrence Tibbett, the Iago; Nicholas Massue, Cassio; Thelma Votipka, Emilia; and in minor roles George Cehanovsky, Wilfred Engelman and Nicola Moscona. Ettore Panizza conducted brilliantly and the chorus sang meritoriously.

Radio Highlights

Dialed by H. A. S.

Practically without benefit of advance publicity, a new radio personality has emerged, one with a sense of humor that lightens his program (thus far applicable only to young followers of the Philharmonic - Symphony Society). To those who can harken back to a **Bing Crosby** hour some time ago his wit is not entirely unknown.

I refer to **Rudolph Ganz,** heretofore only a baton waver as far as radio audiences knew but a scholarly musician, an able pianist and conductor of eminence as concert followers are aware.

Dr. Ganz has made the young peoples' concerts decidedly attractive to the airways, his comments and "explanations" creating new interest in his offerings. He recently added an appearance as guest conductor with the Bamberger Symphony over WOR. **Henri Deering,** pianist, was soloist at the February 4 concert when **Dr. Ganz** started a four-concert series in his new capacity.

Meanwhile the Philharmonic - Symphony Society continues with its weekly programs, **Georges Enesco** carried on for an additional week due to the delayed arrival of **John Barbirolli.** **Rudolf Serkin,** pianist, was soloist under **Enesco** on February 6, and **Guila Bustabo** the following week. Others to be heard this month are **Joseph Schuster,** solo cellist of the ensemble, and **Rose Pauly,** new Metropolitan Opera soprano, in a Strauss episode.

John Corigliano, assistant concertmaster of the orchestra, was the guest artist on the evening of February 6 with the Magazine of the Air over CBS and later that evening **Jascha Heifetz** was soloist with **Fritz Reiner's** Sunday Evening Hour Symphony Orchestra in two excerpts from Mozart's D major concerto.

Nadia Boulanger, who has arrived in this country to be the first woman to conduct the Boston Symphony Orchestra, started a series of four programs of choral music, which she directs from the piano, over NBC on February 12.

Radio again served as a medium for a premiere when the Radio City Music Hall Orchestra, over NBC, on January 30, gave the initial American performance of Three Tonal Garlands by the French composer, **Georges Migot.** **Mischa Violin** conducted the work which was heavily modernistic in style.

Ethel Bartlett and **Rae Robertson** followed the long list of **Bing Crosby's** guests when they visited the Music Hall on February 3.

Works of **Charles S. Skilton** and **Charles Wakefield Cadman** were included on **Victor Bay's** program illustrating the idiom of the American Indian in connection with the third annual MacDowell Festival over CBS.

Yella Pessl, prominent harpsichordist, has become permanent accompanist for NBC's Madrigal Singers in their weekly broadcasts.

Works of her own arrangement are being featured in **Vera Brodsky's** broadcasts over CBS every Monday afternoon. Latest to be heard were her excellent transcriptions of **Duke Ellington's** Caravan and the popular Panama.

Eugene Goossens continued his series of children's concerts on February 1 when he again conducted the Cincinnati Symphony Orchestra in its fourth program and the only one to be heard this month. This came over CBS which also etherized the Cincinnati Conservatory Chorus on February 12, the sixth group to compete in its Chorus Quest.

Operatic and concert dates fail to keep **Lawrence Tibbett** from his weekly engagement with **André Kostelanetz** and **Deems Taylor.** His programs are skilfully arranged drawing from the opera, ballad and popular fields.

Frederick Bristol, pianist, is another artist continuing a series. His programs over WQXR entitled Piano Music of the Last Fifty Years are informative and helpful to the student as well as being interesting to the concert - follower. **Richard Barnes** and **Charles Wilkes,** duo-pianists, were heard over this station on February 6. The following evening **Arpad** and **Lisel Sandor** presented a joint program. **Eddy Brown,** musical director of the station, occasionally bows in with his string classics.

The Eastman School of Music program on February 3, **Dr. Howard Hanson** conducting the orchestra, listed the Locatelli concerto grosso for two string orchestras.

Paul H. Stoes to Present Many Attractions Next Season

The Don Cossack Chorus (Serge Jaroff, conductor) makes its ninth transcontinental tour next season under the direction of Paul H. Stoes. Other plans of Mr. Stoes include a tour for the New York Grand Opera Company (Enzo Dell' Orefice, director) in French and Italian operas; the Ballet Caravan, by arrangement with Frances Hawkins; Samuel Dushkin, violinist, by arrangement with Richard Copley; Maurice Marechal, French cellist and the Curtis String Quartet.

CLYDE KEUTZER
TENOR
"SCORES SUCCESS"
"VOICE AND PERSONALITY LAUDED"

LA SALLE POST TRIBUNE (LaSalle, Ill.) Jan. 11, 1938

The Civic Music Association presented music lovers of the community an **unusually enjoyable** concert Monday evening . . . when **Clyde Keutzer,** tenor, and Hans Hess, cellist, appeared before an **audience of nearly one thousand people.** The **enthusiastic reception** of these artists was apparent from the outset. . . .

Mr. Keutzer has a very pleasing tenor voice with **a warmth of tone that he used with gratifying skill** . . . included in his program were songs that called for **well developed vocal technique;** and in these he showed that **he was able to build a strong climax and hold his audience at a high pitch of emotional feeling.**

Returning repeatedly for curtain calls Mr. Keutzer sang "Home Sweet Home" as his final encore number, bringing the evening to a **dramatic climax.** His rendition of this simple yet most beautiful of songs **was most gripping. Singing with apparent feeling** doubtless stirred with the **splendid reception which he was given,** Mr. Keutzer held the attention of the audience as the **full mellow tones of his voice** carried out over the **hushed audience.**

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SPRINGFIELD (Mo.) LEADER AND PRESS, Jan. 13, 1938

The **smooth, clear tones of Clyde Keutzer's tenor voice** rewarded a **large audience** at S. T. C. auditorium last night. A varied program sung by the artist was **received enthusiastically.** He commanded well the **ability to slip into the mood of the moment.** . . . His **crescendos** were **smooth** and in **lucid resonant tones.** . . . The **Wagnerian aria** he sang with **vigor and much feeling.** The last two groups were in a gayer and more frolicsome mood, which **delighted his audience. Particularly adept** in this group **was his handling of the pianissimo passage** in the concluding measures of Deems Taylor's "The Roof Garden." . . . **encored four times . . . enthusiastic over the singer's clear diction.**

THE NEWS-HERALD (Peru, Ill.) Jan. 12, 1938

Mr. Keutzer, **who gave a brilliant performance, greatly impressed his audience.** His numbers were **enthusiastically applauded,** and the young man proved himself a **truly earnest artist.**

His **voice is one of fine tonal quality** and his **manner is natural and pleasing.** . . . Mr. Keutzer put **depth of feeling** into his singing.

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IGOR

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"Igor Gorin, whose high baritone voice is of velvety texture, was warmly received. He sang beautifully and revealed impressively the full measure of his vocal powers. His interpretation of the famed buffo aria 'Largo al Factotum' drew ecstatic applause, and he sang it a second time."
Seattle Times, Dec. 16, '37.
(Soloist Seattle Symphony)

"Gorin's lovely, warm, lyric baritone, has an unusually high range. This young singer of radio and concert fame revealed flair for the dramatic, a fine temperament and liking for songs of the heart. And at his final appearance of the evening he had won nothing less than a triumph."
Cleveland News,
Feb. 9, 1938.

"Enthusiasm of the audience knew no bounds. Time after time was the singer recalled. Igor Gorin has the faculty of being able to send his magnetic personality over the footlights to grip his audience . . . fine artistic conception, coupled with a splendid sense of humor . . ."
Vancouver Sun,
Jan. 17, 1938.

"Unique vocal equipment, conspicuously fine musicianship . . . Sensation of the concert stage . . . Accorded a tumultuous reception . . . success of this first concert won for the local committee all manner of compliments and congratulations . . . His technique was brilliant . . . brought a deft and daring skill into his impersonations."
Victoria Daily Colonist,
Jan. 18, 1938.

"A beautifully brilliant performance . . . Finished with thunderous applause . . . Not only a great singer, but a great actor. His enunciation and phrasing were superb, on the low notes his voice retained its rich, powerful resonancy. His handling of the lieder songs in the German group was masterful—a true sign of the great singer."
Montana Standard, Butte,
Jan. 29, 1938.

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the Paris office.

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NEW YORK FEBRUARY 15, 1938 No. 2957

If grocers are prosecuted because of imperfect scales, why not also singers?

—o—

Musical arguments may end, but are never settled.

—o—

"The 142,000,000 persons in the United States are divided into 41,568,241 families", says an exchange, "9,568,241 of which have fruit pictures hanging in their dining rooms". And 21,568,241 have a phonograph record of Nevin's Rosary which they play when they are not listening to crooners or jazz bands and the radio.

—o—

The American Society of Composers, Authors and Publishers issues a monthly magazine containing much lively and instructive matter. One of its stories we liked concerns a Hollywood film executive who was listening to a musical score submitted for a picture projected by his company. After hearing several numbers he announced solemnly: "I'm afraid of it. Sounds too much like Gilbert and Sullivan."

—o—

Musical Nationalism

Bill No. S. 1443, introduced February 10 in the Senate at Washington by Senator Copeland, of New York, was read twice and referred to the Committee on Education and Labor. The measure purposes as follows:

A BILL
TO DESIGNATE THE MONTH OF FEBRUARY IN EACH YEAR AS THE MONTH OF AMERICAN MUSIC.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That in order to honor American composers of music, stimulate popular interest in American music, and enrich the cultural life of the people of the United States by featuring American music in all schools, colleges, and patriotic, civic, and cultural organizations, the month of February in each year shall be designated and known as the Month of American Music.

Sec. 2. The President is authorized and requested to issue annually a proclamation designating the month of February as the Month of American Music in the United States.

Anything that helps the cause of American music is useful activity, and Senator Copeland's bill should be made into law, and probably will be, as it obligates neither the President nor the legislative bodies to trouble themselves much, or to dip into the Treasury for any expenditure. The Rooseveltian proclamation is sure to be couched in felicitous and encouraging language and should arouse attention, and everyone hopes that the interest may continue through February into the other eleven months of each year.

Every movement to join our Government further with music, and with all the arts, is a step in the right direction—a direction well begun through the present Federal Projects. They have fallen behind recently in the scope of their assistance, but concentrated effort on the part of properly organized groups should keep the undertaking from ceasing altogether.

There is no reason whatever, why the richest country in the world should not permanently subvention music, as is done in nearly every other land; there is no reason why the United States should not have a National Theatre, a National Opera, a National Music School, a Bureau of Fine Arts, and all the other official musical affiliations which belong in a cultured country.

—o—

Art's Debt to the Schools

One of the oldest, if not the most aged, of the recital courses still in the bloom of active life is that of the Friday afternoon series by the Peabody Conservatory of Music, in Baltimore, Md. It was founded at the close of the Civil War, which makes it seventy-three years young.

Of course, the country has some other ancient choral and orchestral organizations that even antedate the series mentioned, but not, we believe, another equally venerable in bringing visiting artists. The conservatory forces each year present a score of the leading musicians before the public, and the roster through the years would be a most interesting one to read.

If space permitted, one might pause to pay tribute to many musical institutions throughout the country that have done a similar, if not quite so lengthy service to concert music. One thinks of the University School of Music, Ann Arbor, Mich., whose Choral Union recitals annually are among the notable events of the musical Northwest. In the list of schools noted as festival centers, Ann Arbor would be prominent, while the North Shore Festival, at Northwestern University, Evanston, Ill., was long a gathering place for the choral cohorts in the days of the late Peter Christian Lutkin. Lindsborg, Kan., also assembles throngs yearly.

Mills College, in California, is rather a modern-minded variation on the music-sponsoring institution, but with its penchant for chamber music, and the presence there during summers of some of the world's most noted groups in this field, it has offered some unusual programs under the sponsorship of Mrs. F. S. Coolidge. The University of California at Los Angeles can boast Arnold Schönberg as one of its professors of composition, and there is the unique Cornish School at Seattle, Wash., with faculty of modern artists.

The modern note is also prominent in the series of contemporary music festivals which the Westminster Choir School, of Princeton, N. J., is now giving annually, along with its traditional choral programs of liturgical music.

In Northern New York State, the Eastman School at Rochester has its notable annual American composers' festivals as well as many other musical series, orchestral events and the like.

In New York City, Columbia and New York Universities are zealous in their sponsorship of music, the McMillin Theatre in the former and the School of Education Auditorium at the latter's downtown branch being the scene of many events. (A Schönberg-Beethoven chamber music series, sponsored by Mrs. Coolidge, was lately given at the latter by the Kolisch quartet.) The David Mannes School of Music has long had its many events of interest in its own concert room, while for novelty and the contemporary note, the New School for Social Research is outstanding. The Juilliard School of Music is in a class by itself, with its own musical auditorium for opera and concerts.

The list could be prolonged indefinitely, with obeisances to the Curtis Institute of Music, Philadelphia, with its own orchestra and faculty recitals, the similar events at the University of Pennsylvania, Philadelphia Conservatory and elsewhere. Boston deserves more than mention as one of the oldest music centers of the country, with its series by the New England Conservatory Orchestra, the similar events at the Longy School, and at Boston University. Then there are Harvard's manifold activities, and those further down East at Yale.

There is no end to such a chronicle.

The part done by America's schools in furthering the art of music, by actual performance alone, is an incalculable one.

—o—

Radio Reports on 1937

The National Broadcasting Company has been taking stock of the chief events in the eleventh year of its reign. It has reasons for satisfaction, for many forward steps were taken during this period.

As Lenox R. Lohr, president of NBC, related in his year-end message, "In the field of music, our efforts to improve the quality and enlarge the reception of this art-form culminated in obtaining the services of Arturo Toscanini . . . and assembling the first full-strength symphony orchestra ever to be maintained by an American broadcasting company exclusively for the radio public's enjoyment." NBC is proud also of having secured Dr. James Rowland Angell, former president of Yale University, as educational counselor. It has greatly enhanced the quality and scope of its dramatic presentations, including a Shakespeare cycle, with leading actors. The European broadcasts have been increased, both on the receiving and the transmitting ends.

Forty-one stations during 1937 were added to the NBC networks, bringing the number to 143. New studios were erected or begun in Washington, Philadelphia, Cleveland and Schenectady, and ground will soon be broken for another major one in Hollywood. The mechanical quality of sound has been improved with the distribution of a new line of field transmitters and receivers, field amplifiers and studio microphones designed by this company and distributed to its key points.

Since every one is interested in the possibilities of television, when in a practicable state for everyday use, it is well to know that experiments are bringing that goal constantly nearer. NBC, in cooperation with the Radio Corporation of America, has had an experimental television studio in constant use during 1937. Last year more than sixty demonstrations were given and nearly 300 persons appeared before the television cameras. Full-length drama was presented, using five different studio sets, and film taken especially for the production. Experiments with the color response of makeup and costumes have been undertaken. A most recent development is America's first mobile television station, the RCA-NBC Telemobile transmitter, to be used during the coming year for experimental televising of outdoor news events.

When actual events may be televised "on the run," so to speak, the concert hall and opera house may greatly magnify their audiences in the visual as well as the aural sense. Just as the sound-film brought in a new era in the "pictures," the revolution coming almost silently and over night, this new synchronization of two forms of reception will add an actuality, a new dimension, to the hitherto intangible musical art. It is likely that the result will be to popularize it further with the people, instead of taking away any of its appeal.

VARIATIONS

By Leonard Liebling

Big Business and Little Business have had their say with President Roosevelt in Washington, but no sign shows that he intends to give ear also to the Medium Business of Music. Should he do so, one might imagine the meeting to proceed as follows:

President—My friends! I bid you welcome as the interpreters of musical art, and the intermediaries for its performance and exploitation. Music is an integral part of the life of a cultured nation, and in that sense I—.

Damrosch (aside to Zimbalist)—He's stealing my stuff.

President—I beg your pardon?

Damrosch—I said, Mr. President, that you are appealing, and no bluff.

President—Thank you, Mr. Damrosch. Your eminent services as a violinist have—.

Zimbalist—That's me.

Damrosch—I am the pioneer of Wagner in America; I introduced him here.

President—Of course, of course. I remember hearing him conduct his symphonies.

Damrosch—If I may correct you, Mr. President, Wagner was the reformer of opera. He built upon the methods of Gluck, Weber, Marschner, discarded the old Italian style of the set aria and the meaningless recitative known as *secco*—.

Steinway—You're not on the radio now, Walter. We piano men would like to talk too. The house of Steinway, founded in New York, in 1853, undoubtedly is the leading—.

Knabe Spokesman—Hey there! We agreed that there is to be no preferential request.

Wurlitzer—Anyway, pianos aren't the only musical instruments. Why, take the saxophone—.

Hammond—You take it! My organ improvements have created new popularity for—.

Wurlitzer (angrily)—I was going to say that last year our firm sold—.

Conn—Just a minute. I'm representing the brass instrument manufacturers, and I—.

Tibbett—Is nothing to be said about singing? It interests more persons than any other branch of music. Radio rings with it—.

Barrere—Reeks with it, you mean. Now, the tone of the flute is ideal on the air, and—.

Tibbett—Yeah? Do they star you and your whiskers in concert, opera, films, radio?

Evans and Salter—How about Nino Martini?

Schang—And Grace Moore?

Coppicus—And Lily Pons?

President (to Schang and Coppicus)—Are you gentlemen their husbands?

Hurok—Just their managers.

Judson—What do you mean "just"? Speaking for myself, may I say in all modesty that orchestral management is the backbone of musical life in America? The increase of receipts for the Philharmonic since Barbirolli's coming, is nearly—.

Johnson—I do not wish to denigrate orchestras, but grand opera intrigues the public immeasurably more. It has become ineluctable in our land. Measuring operatic stars pyrheliometrically, it will be found that their effulgent irradiation is preeminent. I would be accused of pusillanimousness were I not to abjure the tenebrosity which denies my proposition. When the Metropolitan a few years ago celebrated its quinquagesimal anniversary—.

President—Pardon me, but foreign languages are barred at this conference.

Melchior—Have we not in America the open door? Should European artists be *verboten?* It will bring war.

President (murmuring)—If this meeting isn't warm.

Crooks (glaring at Melchior)—If you will permit me, I'd like to discuss the case for American tenors. To start at the beginning—.

Hutcheson — The beginning is education. As President of the Juilliard School, my opinion—.

Hofmann—And mine, as head of the Curtis Institute—.

Hanson—Eastman should be heard too.

Chorus of Private Teachers—They are killing our business. To hell with endowed institutions. Has a studio no rights? Free instruction ruins music. I'll match my students any time with—

President (raps gavel) — Gentlemen, gentlemen, this is not a music convention, nor even a musical club. Publish your views in—.

Liebling—In the Musical Courier.

President—Shut up. As I was saying, the publishment of—.

Schirmer—Bravo! It's about time that sheet music gets its innings here. We publishers hold that in view of the vast sums expended by the Government, an appreciable sum be allocated—.

President—I'll do all the allocating necessary. If there is to be any propaganda—.

Constance Hope—That's right. That's interference with us publicity directors. My bureau, at 545 Fifth Avenue is prepared to—.

President (rising)—Thank you all. I think that I now have sufficient data to submit to Congress. I am glad to see that you musical people are so harmoniously in agreement, and coordinating so faithfully to solve the problems facing our nation. It would be appropriate, to my mind, to conclude our deliberations with some observance in music.

Melchior—Would you like to hear Siegmund's Love Song?

Crooks—Or the Dream from Manon?

Tibbett—How about the Prayer from Emperor Jones?

Gruenberg—As usual, the American composer comes last. (Signalling to Copland, Harris, Sessions, Ives, *et al*). Boys, let's sing the "Internationale."

President—For the love of heaven, not here. (To the trio of vocalists)—My favorite tune is Home on the Range. Will you three harmonize it for me?

Mrs. Roosevelt (entering)—Frank, I've been listening over the dictaphone. Not a word about women have I heard. There's Kate Smith, Flagstad, and Shirley Temple sings, too.

President—We had no time, my dear.

Mrs. Roosevelt—Never mind, I'll say something about them in my next broadcast.

Voice—Could I have just a word?

President—Who are you?

Voice—I'm the Forgotten Man of Music.

All—A music critic! Throw him out. Beat him up. Lynch him.

Music Critic (in fury)—Wait 'till you see what I'm going to write about this gang. I'll—.

Butler (entering and announcing)—Luncheon is served. (In the ensuing rush for the door, the music critic is hurled to the floor and trampled to death.)

* * *

The Ladies Home Journal ought to be ashamed of itself. In the February issue is the antique story about the orchestral musician who was asked by the conductor why he seemed peevish, and answered, "I don't like music."

* * *

Ode from the Second Thoughts column in the recent Times-Star of Cincinnati:

> "Welcome home, Mr. Goossens—
> Once more I can pay attention
> To movements by Beethoven
> Instead of movements
> By the conductor."

* * *

Dorothea Brande, the author, tells this department that she has usually found humorless persons to be deaf to the delights of music, and wonders why it is so. The proposition is new to me. Has anyone else made the same discovery?

* * *

New York Times, of January 25, speaking of Brailowsky's Chopin recital the day before at Carnegie Hall and referring to the Fantasie-Impromptu: "He sank the melody of the middle part beautifully."

* * *

And the New York Herald-Tribune, January 30, programming a two-piano concert, includes a "sinata" by Mozart.

* * *

New York Sun, February 2: "Swing music has such a hold on America that they say school children have been caught warbling 'My country 'tis of thee, sweet land of liberty, of thee I swing'."

* * *

"With no disrespect to an inspired composer, or to Musical Courier readers," types B. F., "may I point out that the New York Sun, of January 20th, carried a caption reading 'Two Frenchmen in Bach Program,' and immediately below gave recipes for chocolate soufflé and nut fudge."

* * *

Josef and Rosina Lhevinne were at a party last week where their pupil, Adele Marcus, played some piano solos. The delighted hostess congratulated the performer and the Lhevinnes, telling the latter: "Her clear touch and purling technic sound exactly like Iturbi."

* * *

Deems Taylor said something when at the inauguration luncheon of the New York Philharmonic-Symphony League, he made this statement: "One of the unhealthiest symptoms in the last twenty-five years is the worship of the conductor. The greatest conductor in the world cannot get more out of the orchestra than the orchestra has to give." Taylor added that the radio listeners, who hear without seeing, must of necessity concentrate more on the music than on its leader. (But how they would like to get a glimpse of Toscanini!)

* * *

Another important New York luncheon was that of the Vegetarian Society, and to maintain the character of the occasion, as reported by the Herald-Tribune, "Miss Florence Beers did a dance to the music of Tschaikowsky's Nut-Cracker Suite."

* * *

Radio Guide bestows a weekly Award of Merit for current outstandingly excellent air achievements. Recently the honor—a handsome stone and bronze plaque—went to Toscanini. He promptly wired acknowledgement, the telegrapher aiding him in this fashion: "Many thanks for awarding of plague," etc., etc.

* * *

Freddie Schang contrived an item for Variations, and asked that it be published anonymously, but I am revealing the authorship for the reason that I do not wish to be accused of the devastating pun. "No one exceeds the Friedrich Schorrs in love for eating fish," Freddie ventures, "as their every evening meal is a Schorr dinner."

* * *

Whoever writes the copy for the programs of the Chicago Orchestra, is a glutton for exactitude. The booklet of the January 25 concert had the attached, among other numbers performed: "Concerto for Violin, E minor, opus 64 . . . Mendelssohn-Bartholdy."

* * *

New York is gayer and lyrically richer since Coq d'Or came back to the repertoire at the Metropolitan.

* * *

César Saerchinger declares that he is "sick and tired of reading that Sibelius' music is 'stark,' 'bleak,' 'brooding,' 'bardic,' 'runic,' and tells tales of the 'desolate, drear Finnish forests,' 'soughing winds' 'nostalgic Norse peasants,' 'long, lonely Winters,' and 'Viking dreams of ancient sagas'." César may count me as a partner in his peeve.

* * *

Can you sing, hum or whistle any melody from the Sibelius symphonies? Neither can I.

SOMEBODY TOLD

by Simon Snooper

The best musical pun I've heard this season is the one Elmer Rice pulled in his recent book, Imperial City. He tells about a chap just returned from Germany where he has been investigating the nudist colonies. This fellow says he is contemplating a dissertation on the subject to be entitled Bach to Nietzsche.

* * *

A friend of mine has a young lad of eight who has just joined a children's choir. So enamoured is he with his vocal accomplishments that he goes about the house singing hymns all the time. With the approach of Easter his tunes have become tinctured with music written for that festival.

Last Tuesday his mother heard him singing at the top of his voice "Jesus Christ is risen today" but the words sounded rather strange so she listened carefully. What she heard was "Jesus Kreisler's risen today."

* * *

At a soiree for an eminent conductor after a recent concert I overheard the hostess say to him: "Isn't it too bad Mr. Downes couldn't come? He's in Pittsburgh tonight and wasn't able to get back in time to greet you. And I never heard from Mr. Gilman at all though I asked him too."

"It doesn't matter, my dear lady. I think it is just as well that we musicians don't meet critics at parties. Don't you think so?" he asked a violinist with whom he had been talking.

"But then why did you ask me to invite them?" interrupted the puzzled hostess.

* * *

Another conductorial tale is the story of a baton waver who was congratulated by a pianist on the criticism he had received from a recent concert. The leader thanked his friend rather pompously, saying, "I didn't see the review. I never read criticisms; they mean nothing to me."

Several weeks later the same gentlemen met and the pianist stated that he was elated over his own press criticisms of the recital he had just given.

"Yes, I know," answered the conductor. "I saw the reviews of your concert and I am so happy for you. The criticisms were in the same issues of the newspapers which carried nice notices of my last concert."

* * *

Royal courtiers of the tonal kingdom of Manhattan assembled at the Hotel St. Regis on February 3 to celebrate the birth of a daughter to Euterpe and Pan. The baby was christened Philharmonic-Symphony League, honoring her maternal grandparents, who will be one hundred years old in 1942.

There was jubilant feasting and toasts to the new princess of music by Mrs. Vincent Astor, Mrs. John T. Pratt, Dr. John H. Finley, Mrs. Christian R. Holmes and Deems Taylor of the royal musical family of the New York Philharmonic-Symphony Society. Their train-bearers, also enthroned on the dais, were Marshall Field, Georges Enesco, Katharine Cornell, Arthur Judson, Dr. George H. Gartlan and Charles Triller.

Amid the throng in the throne room the regal personages of Carolyn Beebe, Samuel Chotzinoff, Grena Bennett, Francis D. Perkins, Mrs. Ernest Hutcheson, Horace Johnson, Pierre V. Key, Flora and Marion Bauer, Winthrop Sargeant, Quaintance Eaton, William King, Dorothy Lawton, Mrs. James Roosevelt, Mrs. Samuel Barlow, Paul Cravath, Mrs. Charles Ditson, Mrs. Marshall Field, Mrs. Charles Guggenheimer, David Mannes, Mrs. Charles Mitchell, Edward Rice, Mrs. Frederick Steinway, Mrs. Theodore Steinway, Davidson Taylor, Mrs. Eugene Worden, Bruno Zirato, Dorle Jarmel, Sigmund Spaeth, George Gilbert and Aaron Baron were seen.

Here's health to the new Manhattan princess! May she wax in strength, cry lustily and gain the eminence and affection her parents Euterpe and Pan of the Philharmonic dynasty have attained.

Rhode Island Centers Musically Active

Providence, R. I.—The Providence Festival Chorus (John B. Archer, conductor) with Josephine Antoine, coloratura soprano of the Metropolitan Opera Association, gave a delightful concert in the Metropolitan Theatre. George Faulkner, accompanist, Robert Austin, cellist, and Kathleen Miller, harpist, were heard in the Gloria in Excelsis from the Mass in A by Franck, in which Walter Morris, tenor, had the solo. The chorus were obliged to repeat Musette (Handel) arranged by Mr. Archer for voices without text. Miss Antoine made a fine impression.

The Catholic Choral Club presented a program of liturgical works in Providence Plantations Club under the direction of the Rev. Leo Rowlands O.S.F.C. Laura Archera, violinist, assisted. Alexandre Peloquin sang incidental solos meeting the requirements of the music in versatile manner.

Helen Jepson, soprano of the Metropolitan Opera, attracted a full house to the Community Concert. The purity of her voice and diction were paramount in German and French songs, but it was the opera arias that completely won the audience. She responded generously with encores.

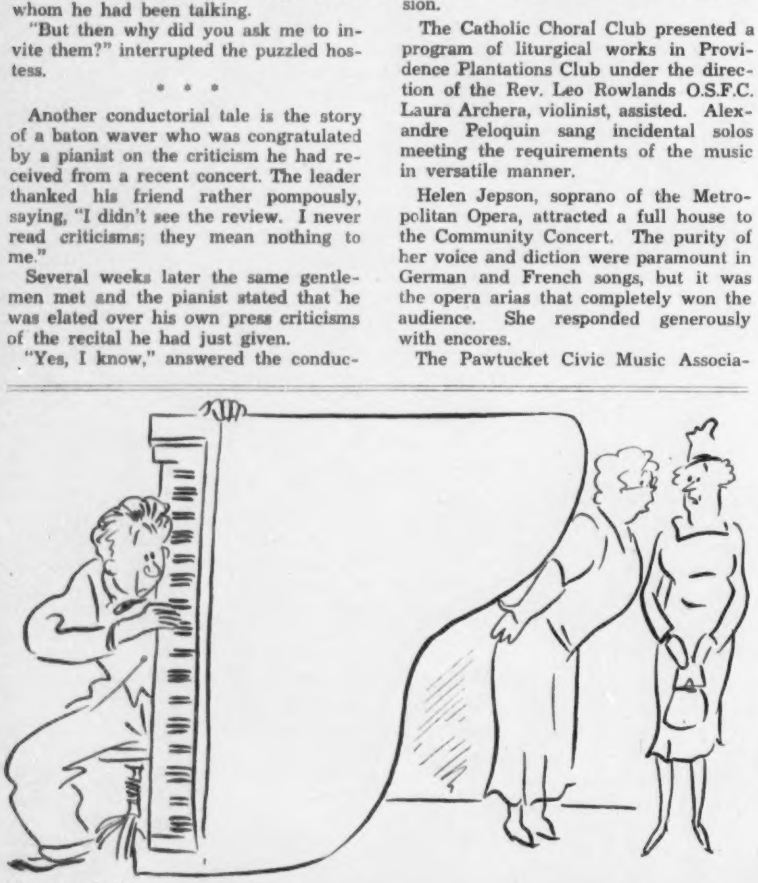
The Pawtucket Civic Music Association presented Gregor Piatigorsky, cellist, at the concert in Senior High School. Marvellous tone and technic combined to give a thoroughly artistic and enjoyable evening.

A concert for children was offered by the Providence Symphony Orchestra with Martha Baird, who explained the instruments and the program. She also played impressively two movements of the Schumann piano concerto in A.

The Boston Symphony Orchestra (Serge Koussevitzky, conductor) offered a Ravel Memorial Concert in the Metropolitan Theatre. Richard Burgin was soloist in the concerto in D major of Brahms.

Concerts of merit were given by the Vienna Choir Boys; the Providence Symphony Orchestra, assisted by Fray and Braggiotti, pianists, who proved their popularity; by the St. Olaf Lutheran Choir, under the direction of F. Melius Christiansen, an *a capella* program, beautifully sung.

B. N. D.



(Cartoon by Bo Brown)

"Somebody stole his piano accordion. He misses it terribly!"

Duluth Hears Two-Piano, Choral and Solo Presentations

Duluth, Minn.—Vitya Vronsky and Victor Babin, two-piano artists, gave their first recital in Duluth on February 4. Their performance and personal qualities created an excellent impression. Their program here was virtually the same as given in New York and Chicago during the previous week. Reaction here, however, was so favorable that they gave four encores and applause would have justified more.

That the Helsinki University Male Chorus has been vital in the development of music in Finland is easy to believe after hearing that ensemble at the Armory here on January 28. More than 2.500 persons attended the concert. Lack of seating capacity in the Armory induced the management to broadcast the major part of the program. The concert was given under the interpretative leadership of Martti Turunen.

Catherine Van Buren, Negro lyric soprano, came up to expectations when she gave a Sunday afternoon recital in Pilgrim Congregational Church here recently. The impression she gave was so good that she was called back to this state for a solo appearance in Virginia on February 6. Miss Van Buren has a voice of wide range and she is remarkably versatile, singing Spirituals, German Lieder, operatic arias and folk music of varied kinds.

J. W.

I SEE THAT

Jan Kiepura, Polish tenor, whose Metropolitan Opera debut was made in La Boheme; Albert Spalding, violinist; and two composers, Serge Prokofieff and Erich Korngold and Martha Eggert, singer, were shipmates on the SS. Normandie which arrived in New York on February 3.

* * *

Mary Hilliard DuBose, monologist, and Margaret H. Smith, soprano, collaborated in a costume recital, Gem Etchings of the Old South, at Hotel Astor, New York, on January 26, with Mary Louise Strong at the piano.

* * *

Julia Peters, soprano, is to make her first appearance in Florida tonight (February 15), with the Miami Symphony Orchestra (Arnold Volpe, conductor).

* * *

Ruth Klug gave the first of three piano recitals at Steinway Hall, New York, January 28. The second and third programs are scheduled for February 28 and March 11.

* * *

On February 10, at the Academy of Music, Philadelphia, Pa., Emma Redell appeared as Elsa in Lohengrin.

* * *

Santo Di Primo, tenor, sang in Winona, Minn., on January 24, Monmouth, Ill., 25, and Cumberland, Md., 27.

* * *

Igor Gorin, baritone, appeared in Butte, Mont., on January 28 and in Jackson, Tenn., on February 1. He sang with the Orpheus Male Chorus in Cleveland, O., on February 8 and in recital on February 11 in Oswego, N. Y.

* * *

Ernst Victor Wolff's recording of the Schubert B flat sonata and his harpsichord records of the English suite (No. 6) in D minor of Bach have been released.

* * *

Felix Robert Mendelssohn, cellist-conductor-composer, and his artist pupil John Schneider were heard in recital on January 22, playing Popper's suite and Lee's suite, both unaccompanied, for two solo cellos.

* * *

John Herrick, baritone, sang in Fauré's Requiem, given (presumably for the first time in New York) on February 13 in Christ Church. The week previously he sang in Gounod's Redemption at the Church of the Ascension, New York.

* * *

Marjorie McClung, soprano, sings at the Mozart Festival in Salzburg, Austria, on August 6. The only American on the program, she is to offer a group of Mozart numbers.

* * *

Carl Tollefsen has presented an oil portrait of Anton Seidl, conductor of both the Metropolitan Opera and the New York Philharmonic Orchestra, to the Metropolitan Opera Association.

* * *

Mischa Elman, violinist, is to be soloist with the National Symphony Orchestra in Baltimore tonight (February 15) and in Washington tomorrow night. He was heard in this capacity in Reading, Pa., on February 13.

* * *

Lawrence Power, American tenor, is singing several leading roles with the San Carlo Opera Company, now touring the West.

* * *

Helen Olheim, contralto of the Metropolitan Opera, offered a recital in North Adams, Mass. on February 8.

MUSICALES

Kolisch Quartet in Schönberg-Beethoven Cycle at N. Y. U.

The Kolisch Quartet on January 21 began a series of four concerts devoted to string quartets of Schönberg and the later Beethoven, sponsored by Mrs. Elizabeth Sprague Coolidge, and presented in the auditorium of the School of Education, New York University, by the Department of Music, the Graduate School and Mu Sigma, honorary music society of Washington Square College. On this evening the first Schönberg quartet in D minor (op. 7) and Beethoven's E flat quartet (op. 127) were offered before an audience regrettably thinned because of the bad weather.

The Kolisch ensemble, made up of Rudolf Kolisch, their remarkable left-handed first violin; Felix Kuhner, second violin; Eugen Lehner, viola, and Benar Heifetz, cello, as usual played entirely from memory these highly exacting and recondite compositions. In the case of the Schönberg particularly, this constituted a feat of the first order. The work of somewhat uneven inspiration had a reading of such lofty devotion and compelling emotional power that after the eloquent finale, the little audience cheered the players. This series bringing to hearing the other three Schönberg quartets and Beethoven's op. 130 (with the Grand Fugue), 131 and 132 during the same week, with Olga Averino, soprano, assisting in the second event, represented one of the most exceptional intellectual and artistic feasts of the season.

R. M. K.

* * *

Diaz and Wettergren Conclude Afternoon Series

Due to the illness of Ezio Pinza, Metropolitan Opera baritone, Rafaelo Diaz, director of the Diaz Tuesday afternoon series at the Waldorf-Astoria Hotel, and former Metropolitan tenor, appeared on the concluding program on February 1. Gertrud Wettergren, contralto of the Thirty-ninth Street entourage, offered her scheduled list despite a cold. Reed Lawton, baritone and Glauco D'Attili, pianist, were the other artists with Frank Chatterton as accompanist.

Mme. Wettergren sang an aria from Massenet's Herodiade, some Lieder, two English numbers and a group of Swedish songs with her accustomed artistry. Mr. Diaz contributed some Brahms. Mr. D'Attili displayed virtuoso propensities in some Clementi, Liszt, one of his own compositions and an added group of Chopin.

H. A. S.

* * *

Eve Maxwell-Lyte Sings at English Speaking Union

Eve Maxwell-Lyte, English singer of traditional folksongs, made her initial American appearance at the English Speaking Union, New York, on January 23. An enthusiastic audience greeted her costumed presentation of Celtic, French, German, Spanish, English and American native melodies, which she interpreted with consummate finesse aided by subtle pantomime. Miss Maxwell-Lyte's enunciation had unusual clarity and her differentiation of style and mood displayed art of a high order.

H. J.

* * *

Mrs. H. H. A. Beach's Recital

Mrs. H. H. A. Beach and Ruth Shaffner gave an evening of music for the benefit of the P.E.O. Sorority, on January 31, in the MacDowell Auditorium, New York. Four nature pieces for piano were eloquently performed by Mrs. Beach, La Fée, Young Birches, Nocturne and Hermit Thrush. Her songs, sung by Miss Shaffner, included Dark Garden, Mine Be the Lips, The Moonpath, Ecstasy; Ah, Love But a Day, and Rendezvous. The wide variety of sentiment was ably conveyed by the singer. Preceding the Beach songs, Miss Shaffner sang four Lieder of Brahms, Reger, Grieg and Wolff with clarity and dramatic interpretation. Eugenie Limberg, violinist, and Virginia Duffy, pianist, collaborated, in perfect ensemble, in Dohnanyi's sonata for piano and violin (op. 21).

F. W. R.

* * *

Gene Palmer Heard at Women's National Republican Club

Gene Shove Palmer, artist pupil of Beatrice MacCue, gave a meritorious recital at the Women's National Republican Club, New York. She displayed an ingratiating personality, musical feeling and intelligence combining to make her program highly interesting. It comprised Italian classics, Panis Angelicus (Franck), Mattinata (Leoncavallo), Lieder of Schubert, Schumann and Mozart and the Massenet aria Il Est Doux. Of the four songs by American composers, Whispering Leaves and Soul of the Garden had the composer, Willard Sektberg, at the piano. Works of Debussy, Delibes, Faure and Massenet completed the list, all sung in excellent fashion. Gene Schiller contributed able accompaniments.

F. W. R.

* * *

Viola Philo in Sunday Musicales

An enjoyable series of five Sunday Musicales was held at the Hereford, New York, by Viola Philo, soprano. There was a good sized audience at each program and eminent artists provided the musical part of the afternoons. Among these were: Gaston Dubois, a skilled cellist, and Henry Schroeder, whose fine baritone gave much pleasure. Jerome Rappaport, pianist, recently returned from a concert tour, also was one of the guests, as was Mischa Violin, violinist, and associate conductor of Radio City Music Hall. Both won warm favor for their presentations. To add further to the pleasure of the concerts, Miss Philo sang beautifully.

J. V.

* * *

McChesney and Segrera at Criterion Club

The latest morning musicale of the Criterion Club at the Hotel Plaza, New York, on February 4 was featured by the enjoyable singing of Ernest McChesney, tenor, in songs in English, German (excellent articulation), French and Italian; the aria, E Lucevan le stelle (Tosca), (particularly well sung), with fine climaxes in Wir Sollten (Strauss). Mme. Segrera was applauded after songs in various languages. Paul Baron and Charles Ruetschi played the accompaniments.

F. W. R.

* * *

Marvel Biddle Sings at MacDowell Club

Marvel Biddle, soprano, gave an interesting recital at the MacDowell Club, New York, on February 2. Her outstanding numbers were Blinde Kuh' (Brahms), Valse de Chopin (Marx) and At the Well (Hageman). A voice of ample size and pleasing texture coupled with intelligent interpretation and excellent diction, especially in the Lieder, made her list highly enjoyable. Ruth Cumbie assisted ably at the piano.

F. S.

Mae Graves Atkins' Class

Mae Graves Atkins, Chicago vocal teacher and a pupil of Marcella Sembrich, has a special voice class in New York during the week beginning February 21. Mrs. Atkins holds master classes in New York every summer.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Tuesday, February 15
Chester Barris, pianist, Town Hall (A)
Webster Aitken, pianist, New School (E)
Philadelphia Orchestra, Carnegie Hall (E)
David Holland, pianist, Town Hall (E)

Wednesday, February 16
Josef Martin, pianist, Town Hall (A)
John Charles Thomas, baritone, Carnegie Hall (E)
Harold Bauer, pianist, Albert Spalding, violinist, and Gaspar Cassado, cellist, Town Hall (E)

Thursday, February 17
Blair Fairchild Memorial Concert, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Guila Bustabo, violinist, Carnegie Hall (E)
Ruth Klug, pianist, Steinway Hall (E)
Ernesto Berúmen, pianist, Town Hall (E)

Saturday, February 19
Alexander Brailowsky, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Mailamm Concert, Town Hall (E)

Sunday, February 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Reino Luoma, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet and Emanuel Feuermann, cellist) Town Hall 5:30
James Sykes, pianist, Town Hall (E)
American Guild of Musical Artists, Carnegie Hall (E)

Monday, February 21
Sascha Gorodnitzki, pianist, Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Tuesday, February 22
Gertrude Pitzinger, soprano, Carnegie Hall (A)
Sybil Goldberg, pianist, Town Hall (A)
George Copeland, pianist, Carnegie Hall (E)
Heinz and Robert Scholz, duo-pianists, Town Hall (E)

Wednesday, February 23
Kathryn Meisle, contralto, Town Hall (E)
Joseph Szigeti, violinist, Carnegie Hall (E)

Thursday, February 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Max Rosen, violinist, Carnegie Hall (E)
Joaquin Nin-Culmell, pianist, Town Hall (E)

Saturday, February 26
Philharmonic-Symphony Society (Young People's Concert) Carnegie Hall (M)
Alexander Brailowsky, pianist, Town Hall (A)
Toscha Seidel, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Gladys Avery, soprano, Town Hall (E)

Sunday, February 27
Philharmonic-Symphony Society, Carnegie Hall (A)
John Brownlee, baritone, Town Hall (A)
New Friends of Music (Pasquier Trio, Artur and Karl Ulrich Schnabel, pianists) Town Hall 5:30
Frank La Fitte, pianist, Town Hall (E)
Nicola Moscona, bass, Carnegie Hall (E)

Monday, February 28
National Orchestral Association, Carnegie Hall (E)
Ania Dorfmann, pianist, Town Hall (E)

Tuesday, March 1
New York Oratorio Society, Carnegie Hall (E)
Arnold Eidus, violinist, Town Hall (E)

Wednesday, March 2
Westminster Chorus, Carnegie Hall (E)
William Beller, pianist, Town Hall (E)

Thursday, March 3
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Durieux Chamber Ensemble, Town Hall (E)

Saturday, March 5
National Orchestral Association, Carnegie Hall (A)
Dalies Frantz, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mary Bambery, pianist, Town Hall (E)

Sunday, March 6
Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music (Artur and Karl Ulrich Schnabel, pianists, Helga Weeke, contralto) Town Hall 5:30
Marie G. Arakian, soprano, Town Hall (E)

Monday, March 7
Erno Balogh, pianist, Town Hall (E)

Tuesday, March 8
Morris Bialkin, cellist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)

Wednesday, March 9
Astra Desmond, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Georges Enesco, violinist, Town Hall (E)

Thursday, March 10
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Olive Arnold, soprano, Town Hall (E)

Saturday, March 12
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Karl Ulrich Schnabel, pianist, Town Hall (A)
Mailamm concert, Town Hall (E)

Sunday, March 13
Emanuel List, bass, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Musical Art Quartet, Helga Weeke, contralto), Town Hall 5:30
New York Schools of Music, Town Hall (E)

Monday, March 14
Vinaida Ouzaroff, dancer, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, March 15
Raymonde Delaunois, soprano, Carlos Salzedo, harpist, Town Hall (A)
New York Women's Orchestra, Carnegie Hall (E)
Curtis String Quartet, Town Hall (E)

Cincinnati Brahms Cycle

(Continued from page 7)

such exquisite tone and consummate artistry that the audience paid him the tribute of a moment's silence before breaking into rapturous applause.

Artur Schnabel's perfect musicianship and deep understanding of Brahms combined with Mr. Goossens' rare gift of accompanying and the virtuosity of the orchestra to portray the inner meaning of the concerto (No. 1) in D minor, for piano and orchestra, with great charm. They were accorded an ovation that bordered on frenzy. The Tragic Overture and the symphony No. 1 provided a rich contrast with the piano concerto.

In the fourth program Mr. Goossens presented the symphony (No. 2) in D major, setting the mood for the grandeur of the Requiem. The enthusiasm of the audience, which numbered many out-of-town patrons, mounted from concert to concert. The series has become a never-to-be-forgotten event in our musical history.

Gertrude Pitzinger, eminent Austrian mezzo-soprano, sang for the Matinee Musicale, giving seldom heard songs exceptionally well. Hubert Giesen's fine accompaniments added much to her success.

With the "Brahms Cycle" as the day's theme the Cincinnati Symphony Club, Mrs. Charles J. Schlicht, president, heard the concerto in E flat played by Margaret McGowan.

ALEXANDER BRAILOWSKY,
pianist, as he entered the stage of Town Hall, New York, to start his series of Chopin programs. (Musical Courier Staff Photo.)

(Below)
PAULINE PIERCE and GEAN GREENWELL,
mezzo-soprano and baritone, in Ogden, Utah, while on a recent tour. Miss Pierce gave a New York recital in Town Hall, February 10, under the auspices of the Naumburg Musical Foundation. March 1 she is to be soloist at Carnegie Hall with the Oratorio Society in the Bach B Minor Mass.

DR. HANS KINDLER
was host to the Vienna Choir Boys at a party in his home after the youths had been soloists with his National Symphony Orchestra at a concert in Washington. (Photo (c) by Harris and Ewing.)

THE MOZART BOYS' CHOIR
as they rehearsed under their conductor, Dr. Georg Gruber, for their recent concerts in Town Hall, New York. (Musical Courier Staff Photo.)

VINA BOVY,
Metropolitan Opera soprano, crooning to her pet cat in her New York apartment. Mme. Bovy sang the role of Juliet for the first time at the Metropolitan Opera there last month with Richard Crooks as Romeo. She sings Marguerite in Faust on February 19.

ALEXANDER TCHEREPNINE
and his wife engage in a friendly game of cards in their New York apartment. He gave a program of his own works in Town Hall, New York, on February 7.

(Left)
RAE ROBERTSON and ETHEL BARTLETT
at their recent two-piano concert in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

(Right)
CHARLOTTE BOERNER,
soprano, with Coenraad V. Bos at the piano, just prior to her concert on January 30 in Town Hall, New York. (Musical Courier Staff Photo.)

(LEFT)
GIOVANNI MARTINELLI and ELISABETH RETHBERG, Metropolitan Opera singers officiating at a reception given in their honor by the Vassar Club in New York. With them are left, Helen M. Thomson and, right, Ettore Panizza, conductor of the Metropolitan. (Photo by Michael Caputo.)

JOSE ITURBI, conductor-pianist, and his sister AMPARO, duo-pianists, playing primo and secondo in a leisure hour.

MRS. VINCENT ASTOR GREETING MRS. JAMES ROOSEVELT at the Philharmonic-Symphony League luncheon in the Hotel St. Regis, New York, on February 2. (Musical Courier Staff Photo.)

NINO MARTINI arises after a siesta to face scores on either hand. The Metropolitan tenor, in addition to his operatic engagements, has had an active concert schedule and expects to start out again at the conclusion of the opera season. He has already appeared this year in Washington, Milwaukee, Lynchburg, Morristown, Pittsburgh and Hartford in recital.

MR. AND MRS. MAX REINHARDT among the audience at the Los Angeles performance of the Ballet Russe. (Photo by Bonwitt from Pictorial Feature Service.)

(BELOW)
JOHN BARBIROLLI conducting at a recent concert of the Philharmonic-Symphony Society in Carnegie Hall, New York. (Photo by Robert S. Holzman.)

RUTH SLENCZYNSKI, pianist, takes her father as "chauffeur" for a ride in her new car.

New York Concerts

(*Continued from page* 11)

had discussed the woods previously) Mr. Ganz had Bruno Jaenicke, horn, Harry Glantz, trumpet, Simon Karasick, trombone, and Vincenzo Vanni with the "grandpa of the brasses," the tuba.

Mr. Ganz again illustrated his talks with slides and added interesting sidelights as to how, when and where the brasses joined the orchestra. His humorous remarks lacked only reference to pushing the middle valve down, as he explained the metamorphosis of the instruments.

Mr. Glantz was the only soloist composer represented on the program playing his own Reverie. The Purcell-Wood trumpet prelude opened the program being followed by Sinigaglia's Romance for horn and orchestra. Following the Glantz offering came a movement from Poulenc's sonata for horn, trumpet and trombone which, Mr. Ganz explained did not contain as many wrong notes as the young audience might be led to believe from its hearing. The Bach-Abert Chorale, and The Jolly Farmer (Bell) followed, with Mr. Vanni the soloist in the latter. After Mason's Scherzo Caprice for flute, oboe, clarinet, horn, bassoon and piano, the overture to Mignon concluded the program.

Nathan Milstein Offering his only New York concert of the season, Nathan Milstein selected a familar list for his matinee recital in Carnegie Hall. His initial number was the Tartini Devil's Trill sonata which was followed by Beethoven's G major sonata (op. 30 No. 3), in both of which Leopold Mittman at the piano gave capable assistance even trying to elevate the violinist from a routine reading which also suffered from intonation that was not alwas impeccable. There were some moments of virtuosity and also of poetic style in the Beethoven but these seemed mere flashes. In the Bruch G minor concerto which concluded the first half of the formal list, however, Mr. Milstein seemed to shake off his inertia and here his violinistic exploits were those of a skillful technician and a well-read musician. His double-stopping was truly notable and there was a sweep to his playing which revealed inherent emotional feeling. The final section embraced some Pizzetti, two caprices of Paganini and two Szymanowski contributions.

Peter Paul Loyanich The New York debut of Peter Paul Loyanich, ten, Russian-American in ancestry and hailing from California, a pupil and protégé of Jose Iturbi, was the Saturday afternoon event attended by an expectant audience in Town Hall. He launched into the Bach chaconne, arranged by Siloti, with a statement of theme of such mature resonance and power that the listeners realized he was no feeble wonder child. In his treatment of this taxing work there was much facility on the technical plane. His phrasing and use of contrast showed excellent schooling. His versions of the Beethoven sonata in F minor (op. 2, No. 1) and the Mendelssohn fantasy in F sharp minor were not, of course, mature in conception, though highly creditable. A group of smaller works, by Chopin, Alabieff-Liszt, Arensky and Lecuona, were surprisingly well played. Undoubtedly Peter Paul is an exceptional youthful pianist, and his further progress will be watched with interest. The audience grew more enthusiastic throughout the afternoon and encores were added.

Alexander Brailowsky Continuing his all-Chopin series, Alexander Brailowsky in Town Hall offered rich measure to an audience of large numbers. Again his highly energized and brilliant, if personally flavored readings brought to hearing a variety of the greater and lesser works of this composer. Merely to list the works given would require considerable space, and playing them prolonged the concert, with encores, to a rather late hour. Opening the list were two nocturnes, six mazurkas, two polonaises, the bolero (op. 19), twelve etudes (in which the pianist did some of his most sweeping and virtuosic work), and, in the second half, the scherzo in E major, nocturnes, op. 9, No. 1, op. 48, No. 2, ballade in F major, impromptu in A flat major, waltz in F major and the Andante Spianato and Polonaise (op. 22). Warm applause greeted everything the noted Slavic artist did—and much of his work was inimitable, if at times a trifle studied.

JANUARY 30

Philharmonic Orchestra Georges Enesco was to have appeared as composer as well as conductor in the Sabbath afternoon concert of the Philharmonic Orchestra in Carnegie Hall. But the work on which he had done speedy final labors had to be deferred because of errors of the copyist. Instead he offered the Mendelssohn Italian symphony, Sibelius' Swan of Tuonela and the Dvorak symphony From the New World. The Roumanian leader was in his best vein for the opening work, which was done with sprightly vivacity and delightful clarity of the various choirs. The Swan of Tuonela sounded its mystic, legendary web of tone with atmospheric effect, Michael Nazzi, English horn soloist, doing excellently with the chief part. The Dvorak was conceived in the warm-hearted folk manner, which Enesco understands so well. The audience recalled the conductor several times.

Sigrid Onegin Her Town Hall recital on the Sabbath afternoon attracted an absorbed body of devotees to laud the art of Sigrid Onegin as an interpreter of song. Gifted alike in voice and manner of singing, the contralto occupies an elevated place in the esteem of New York music lovers and critics.

Mme. Onegin usually offers some new or unfamiliar material at her recitals, and on this occasion it was an eighteenth century aria by Johann Christian Bach, from his opera Amadis des Gaules. The attractive music had stylistic and sprightly proclamation. Two Celtic songs (Irish and Scotch) by Bishop, and Carl Loewe's ballad, Edward, preceded three Schubert numbers, three by Brahms, and examples of folksong from the Swedish, Italian, Hungarian, German and French, all delivered in their native languages.

The artist gave a wealth of musical delight, and with experienced skill ameliorated some shortcomings in emission, perhaps due to a cold. That did not detract, however, from Mme. Onegin's finical taste and emotional and descriptive power, so compelling that she had to submit to generous encoring. Otto Seyfert gave admirable piano accompaniment.

BACH CYCLIST

ROSALYN TURECK,

pianist, played the forty-eight preludes and fugues from the Well-Tempered Clavichord, the Italian Concerto and Goldberg Variations, several partitas and the English Suite in G minor during her recent six programs of Bach in Town Hall, New York. The series continued for six weeks.

New Friends of Music Elisabeth Schumann, soprano, who had appeared the week previously in solo recital, Simeon Bellison, clarinetist, heard earlier under the same auspices and the Hart House Quartet were the artists for the New Friends of Music Sabbath late matinee program in Town Hall.

The program comprised two Mozart offerings, the D minor quartet (K 421) and the quintet for clarinet and strings (K 581), Schubert's cycle Der Hirt auf dem Felsen, and four Schubert songs. The Hart House players (Messrs. James Levey, Arn Adaskin, Milton Blackstone and Boris Hambourg) gave a somewhat pedestrian reading to the opening quartet but when reinforced by Mr. Bellison and his virtuosic playing in the quintet offered a musicianly presentation of this. Mme. Schumann, with the able collaboration of Coenraad V. Bos at the piano, sang the Schubert cycle with style and charm, The four *morceaux* by the same composer had interpretative skill of a high order.

Charlotte Boerner With Coenraad V. Bos giving able, musicianly and thoroughly understanding collaboration at the piano, Charlotte Boerner, German soprano, appeared in Town Hall at night in a generally familiar list which had as its final section songs of Griffes, Horsman, A. Walter Kramer and Richard Hageman.

The sole unfamiliar contribution was her opening aria, Havvi un Dio from Donizetti's Maria di Rohan where indefinite intonation militated against pleasant tonal color. She was at her best in the Deh vieni aria from Mozart's Marriage of Figaro while the Lieder group which followed (Schubert, and Brahms) disclosed able interpretative powers. The voice is a light lyric, rich in texture. She delights in *pianissimi* effects *in alt*, which she controls with skill. A sensitive musician, she read her list with intelligence and a keen sense of style. Mr. Bos had a meritorious share in the applause.

JANUARY 31

Mozart Boys' Choir Those seventeen youthful visitors from Vienna, directed by Dr. Georg Gruber, gave their second program in Town Hall, again a matinee presentation. And the histrionic work demonstrated on the occasion of their debut proved

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no momentary flash, it was disclosed, when the lads gave a thoroughly charming performance of an original play, written by Dr. Gruber, with Strauss' Tales from the Vienna Woods as the "score."

The playlet, with some of the younger songsters dressed as girls, was skilfully and pleasingly done, the lads proving themselves adept actors as well as singers. Once again it was the unlisted alto, in a *buffa* assignment, who stood out although his foil, the "proprietress" was also worthy of special mention.

The initial group comprised arrangements of liturgical music of the sixteenth century, sung with ready response, good balance and artistic nuancing by the young visitors. As previously, folksongs of various lands, most of them arranged by Dr. Gruber, concluded the list. Somewhat younger than some previous visitors, this group again demonstrates the remarkable training given them by their director.

Rudolf Serkin Giving his only solo recital, locally, of the season, Rudolf Serkin, pianist, opened his Carnegie Hall list with the Mozart fantasie in C minor (K 396) and then proceeded through the menuett in D major and gigue in G major, by the same composer, before electing Beethoven's Hammerklavier Sonata, (op. 106) in B flat. Schumann's variations on the name Abeeg, and Papillons preceded Chopin, which completed his formal list.

The pianist's opening selection was not particularly propitious and smacked much of personal ideas although in the gigue the Mozartian delicacy of style was admirably set forth. In the Beethoven sonata, Mr. Serkin played with emotional and technical reservations but at the same time displayed amazing virtuosity particularly in the final *fugue*. The Schumann was delivered with charm and grace while the Chopin found the pianist in poetic mood. Mr. Serkin was enthusiastically received and encores were necessary.

Lucie Bigelow Rosen That there is definite technic for the instrument created by Leon Theremin about a decade ago was ably demonstrated in Town Hall by Lucy Bigelow Rosen who has made a study of this control of electric impulses by radio principles.

With the Phil-Sym Quartet and Frank Chatterton, pianist, assisting, Miss Rosen offered a long list of works which have been arranged for theremin since its repertoire naturally is limited. She brought out not only its solo possibilities but also its potentialities for ensemble purposes. The tones, produced by use of the hands, without a keyboard, but by means of proximity to the "antenna" proved of wide dynamic range and in color approximating those of a viola although more resonant. Nuancing possibilities were admirably brought out, the only objection at the moment being the matter of intonation. The theremin proved more adaptable to work with the quartet than with piano accompaniment.

Miss Rosen's program embraced Corelli-Godowsky, Mozart-Reger, Debussy, Sigurd Lie, the Agnus Dei from Bach's B minor Mass and the *allegro* from Franck's violin sonata—all with piano—two Ravel numbers, Mahler and Borodine airs and the *overture* and *sarabande* in B minor for strings and flute of Bach. The quartet's contribution, *per se*, was the E minor quartet (op. 59, No. 2) of Beethoven.

FEBRUARY 1

Dessoff Choruses The three choruses founded by Margarete Dessoff, the Adesdi, of women's voices, the A Capella Singers and the Motet Singers, both mixed groups, presented a program of sacred music from Schütz to Bach in Town Hall. Paul Boepple, who conducted, arranged the list and offered an explanatory program note describing the growth of contrapuntal choral style.

Starting with a chorale of Schein, in which the melody was supported by four lower voices in rhythmic fashion, the program also embraced two short "sacred concert" numbers of Schütz, a double chorus arrangement by Scheidt of Ein Feste Burg, a cantata of Rosenmüller and Schütz' setting of Psalm 84 for double chorus. This was repeated. Following Buxtehude's Missa Brevis, for five-part mixed group, came Bach's motet Der Geist hilft unsrer Schwachheit auf for double chorus.

The various choruses ably carried out their assignments in the "lesson" prepared by their conductor. Some of the early seventeenth century works sounded hollow although the growth of contrapuntal style to its perfection under Bach was admirably brought out by the groups. Frank Widdis assisted in some numbers at the organ.

Yehudi and Hephzibah Menuhin Those two remarkably endowed Menuhins drew an enormous audience, which filled even extra seats placed on the stage of the Metropolitan Opera House. As paired sonata performers, the brother and sister have won luminous honors in America and Europe, and on this evening they duplicated the achievements previously lauded by critics and adored by the public.

The program listed three sonatas, Bach's E major, No. 3; Beethoven's C minor, opus 30, No. 2; and Pizzetti's A major. The Metropolitan is not the most intimate auditorium for chamber music, but nevertheless the Menuhins established close contact with their listeners by revealing a deep sense of style and giving amply of tone and technical finish. The ensemble is extraordinarily affiliated and coordinated.

It was a joy to hear the rarely played Bach work, and done with such feeling and finesse. The Beethoven opus had refreshing atmosphere and spirit. Pizzetti's essay starts with an eloquent and strongly characterized movement, but thereafter falls off in impressiveness. Modernism colors the music but it does not disdain soft sentiment. A compellingly glowing and brilliant presentation brought cheers, and encore addenda with Szymanowski's excerpt, Dryad and Pan, and Beethoven's variations upon Se Vuol Ballare, an air by Mozart.

Webster Aitken and Gerald Tracy Second in the Schubert piano sonata series at the New School for Social Research, this program by Webster Aitken added a novelty in the fantasie in F minor (for four hands), in which Gerald Tracy was the assisting artist. This decision to dig out some of the lesser known works of the master is definitely commendable. Mr. Aitken devoted his excellent technical gifts, with predilection for rapid tempi, bright tone and lack of tenderness, on the sonatas in A minor, A major and G major, dating respectively from 1817, 1825 and 1826. Mr. Tracy's light and fluent pianistic style was well in evidence in the fantasie. The audience was appreciative.

FEBRUARY 2

Edwin Grasse Known as an organist, violinist and composer, Edwin Grasse, blind musician, appeared in the two latter capacities at a matinee in Town Hall. An unhackneyed program embracing the E flat major sonata of Richard Strauss, Joachim's variations in E minor, Reger's A minor suite, Kreisler's La Gitana and the Corrente in A major by his accompanist, Ada Zeller, prefaced a group of Mr. Grasse's own compositions. These included a scherzo capriccioso dedicated to Maud Powell, an arioso and polonaise in C major (No. 1).

The list which he elected denoted the fact that Mr. Grasse is a well-schooled musician. Of varying degrees in its demands upon a player's technical accomplishments, it nevertheless is a cross-section of certain aspects of violinistic literature. Mr. Grasse played it with full knowledge and assurance. His double-stop work was notable and his tone, after fluctuations in the opening Strauss, took on firmness and color. The Joachim variations gave him opportunity for virtuosic display, although he appealed to a friendly audience more by his sensitive musicianship. Miss Zeller gave laudable assistance and collaboration at the piano.

Dayton Piano Symphony The beguiling sight of ten women in vari-colored gowns at as many grand pianos, conducted by one of their own sex, held interest at the concert of the Dayton Piano Symphony (Emma McClure, conductor) in Carnegie Hall. The members practised for the most part a pleasingly light and refined type of playing, well exemplified in the opening Bach chorale, Jesu, Joy of Man's Desiring. It was only when more vigorous dynamics were called for, as in the ambitious arrangement of Die Meistersinger prelude, that certain discrepancies in rhythm and accent occasionally reared a few brash heads. The organization, new to New York, but admired in its home city, was particularly winning in its more graceful numbers, such as six of the Brahms Liebeslieder, and the atmosphere of the Schubert Litany was established with effect. The second half of the concert brought works of Bach, Debussy (Afternoon of a Faun), Dukas (L'Apprenti - Sorcier), Kreisler, Saint-Saëns, and Schulz-Evler-Chasins. Miss McClure, handicapped by an injury to a foot, nevertheless held her charges generally in good control. With Edna Eckley she also made the admirable ten-piano arrangements.

FEBRUARY 3

Philharmonic Orchestra The energetic and vitalizing pianism of Rudolf Serkin made the Mendelssohn concerto in G minor (op. 25 No. 1) the most interesting number on the list presented by the Philharmonic-Symphony Society, with Georges Enesco again conducting, at an evening concert in Carnegie Hall.

The work, rarely heard in recent times, is not outstanding. Written when the composer was about twenty-two, it is generally ineffective although possessed of opportunities for both poetic and *bravura* display. Mr. Serkin, however, found these to his liking. A sensitive musician, he spaced each according to what he considered its just due and his reading, ending in dazzling pyrotechnics, enhanced the composer's output.

A Teutonically-tinged reading of the Weber overture to Freischütz opened the evening's schedule, which Mr. Enesco concluded with the Brahms fourth symphony. The conductor, who had permitted the soloist full play in his contribution, took personal charge in the two orchestral offerings. The overture was read in episodic vein, Mr. Enesco giving a minute study of its various elements. In the Brahms, he also utilized a penetrative method which, while not distorting the entity, did not add to the ensemble unity.

FEBRUARY 4

Margaret Matzenauer Greeted vociferously by a packed audience with many standees at Carnegie Hall, Margaret Matzenauer, former Metropolitan Opera contralto, sang her first New York recital in several seasons, with Frank La Forge as her impeccable accompanist and assisted by Leonard Bolotine, violinist, and the organist Beryl Blanch.

In a taxing program which held three Bach works, including the aria, Erbarme Dich, from the St. Matthew Passion; the monologue from Iphigenie en Tauris of Gluck; four Brahms Lieder; Richard Strauss' Die Nacht and Morgen; two songs of Erich Wolff; the Debussy La Chevelure; compositions of Laparra and Respighi; and the concluding Grieve Not, Beloved, by Mr. La Forge, Mme. Matzenauer demonstrated that, with very slight tonal deficiencies, she is as great an artist as ever. Style of the highest kind, dramatic interpretations possessed by few of her compatriots of the concert stage, tonal beauty whether of powerful volume or finely spun *mezzo-voce* are the Matzenauer attributes, and her audience was deeply moved by her song.

Povla Frijsh The rare versatility of Povla Frijsh was shown in vital manner when that Danish singer of unusual, exotic personality gave her second Town Hall program of the season. The audience of initiates was present in large force, waxed ecstatic and clamored for encores at the close. Mme. Frijsh ranged from the classic Handel Strophes de Scipione, through a Mozart menuet and the Mendelssohn Elfenlied, to Schubert's Im Abendrot (done with much eloquence) and the vivid Drei Zigeuner of Liszt. At her best in modern French works, she reached some of her highest points of poetic, atmospheric suggestion in Debussy's Le Balcon and Clair de Lune, Ravel's Le Paon (repeated after long applause), Georges' La Pluie, Milhaud's Chant de Nourrice, Hahn's Les Cygnes, the satiric Poulenc 1904 and a Pavane by Oborstos. Later came songs of Poldowski, Moussorgsky, Loeffler, Watts, Edmund Nick, Grieg and Sinding. Several extras were granted, including a folksong done to the singer's own accompaniment. Celius Dougherty was a sympathetic piano collaborator in the other numbers.

Other Concerts

Other concerts which took place in New York's chief halls between January 21 and February 4, inclusive, were those of the Drozdoff Family, pianists, Barbizon-Plaza, January 21; Ray Lev, pianist, Town Hall, January 22; Adolf Busch, violinist, and Rudolf Serkin, pianist, in two more sonata recitals, January 22 and February 2, both at Town Hall; Doris Humphrey and Charles Weidman, dancers, Guild Theatre, January 23; Elsa Zebranska, mezzo-soprano, Town Hall, January 25; Ruth Klug, pianist, Steinway Hall, January 28; and the Helsinki Chorus of Finland in a farewell recital at Carnegie Hall, February 1.

N. Y. U. Sponsors Six Chamber Music Programs

A series of six chamber music programs has just been completed at New York University under the auspices of the division of general education. Among those participating were the Perolé String Quartet; Ernst Victor Wolff, pianist; Joseph Coleman, violinist, and Ernst Silberstein, cellist; the Kraeuter String Quartet; and the Vrionides Byzantium Singers.

Ken-Mar School Concert

Hollywood.—The Ken-Mar School of Music sponsored a concert of string music, January 17, at the school quarters. Beethoven's serenade (opus 8), for violin, viola and cello, and Brahms' quartet in G minor, were the numbers offered. The players were all new members of the Ken-Mar faculty, Robert Pollak, violin, Vladimir Bakaleinikoff, viola, Michael Arenstein, cello, and John Crown, piano. Both the Beethoven and Brahms works were projected with consummate skill by these musicianly collaborators. Mr. Crown is a distinguished exponent of the piano medium, and in the ensemble, displayed unusual penetration and insight in amalgamating his tone with the other instruments, while never sacrificing rightful prominence. The four movements of the Brahms' quartet were intervals of tonal delight, and at the conclusion the audience attested their pleasure with long applause. L. E. Behymer spoke and Maurice Zam was commentator, and Mary McCabe Yerke introduced the artists. C. D. K.

Lectures by Edwin Hughes

Edwin Hughes, New York pianist, gave the first of a series of five lectures on the Development of Modern Piano Technic at the College of Music in Washington, D. C., January 17.

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Los Angeles Premiere of Carpenter Concerto Greeted

Balokovic Stirs as Soloist—Schipa and Eddy Vocal Programs a Feature—Ballet Russe Sold Out—Bartlett and Robertson in Duo-Piano Offerings

Los Angeles.—The performance of a new and important American work made the January 20 concert by the Philharmonic Orchestra in the Auditorium a much more interesting event than usual. The work was John Alden Carpenter's concerto for violin and orchestra, the solo part admirably read by Zlatko Balokovic. The composer was present, and given an ovation of unstinted warmth. The concerto proved immediately likeable. It was definitely melodic, its lines expanded with considerable grace and masterly skill of orchestral writing, with occasional glints of humor interspersed with sentiment. The solo instrument sang forth above the orchestra in well balanced placement, and its purpose was patently to sing, not to proffer mere virtuoso passages.

The soloist contributed a lovely reading, emotional in exposition and with a technical facility which made light of difficulties. His tone was full and appealing, intonatively secure, enhanced by the beautiful instrument in his hands, the "Swan" Stradivarius. The auditors received him warmly. Otto Klemperer conducted with his customary command.

Woman's Lyric Club

The Woman's Lyric Club offered a varied program at the Auditorium on January 19. Ralph Peterson and J. B. Poulin shared the conductorial baton, and Mrs. M. Hennion Robinson provided skillfully shaded piano accompaniments. Mary Teitsworth Boyd, soprano member of the club, contributed a solo group with her customary vocal lyricism. Two songs by Richard Hageman, one solo and one arranged by Mrs. Robinson for chorus, won warm approval and a bow for the composer in person. A young violinist, Thomas Mancini, showed promise in a solo group.

Olive Arnold's Recital

Olive Arnold gave a program of impeccable taste and enjoyable content in the Wilshire-Ebell Theatre on January 26. A gracious stage presence gave a favorable impression at the start, and she handled deftly a clear lyric soprano voice of naturally pleasing timbre. She gave polished interpretations of four song groups, two in German and one each in French and English. Richard Hageman gave the aspiring singer a perfectly balanced background at the piano.

Still Leads His Lenox Avenue

Under Gastone Usigli's capable baton, the Federal Symphony Orchestra gave a good account of itself in the Belasco Theatre on January 19. Continuing his invariable practice of programming American music, he opened with Sowerby's lilting overture, Comes Autumn Time. The symphony was the Dvorak From the New World, done with emotional expression. William Grant Still conducted the latter part of the program, devoted to two of his own compositions, Land of Superstition from his suite, Africa, and a descriptive Lenox Avenue. In the latter Clarence Muse was narrator, and Verna Arvey contributed admirable work at the piano.

Ethel Bartlett and Rae Robertson exemplified the art of two-piano work in their concert at the Auditorium on January 27, playing with their customary artistry. A Clementi sonata and three Bach items opened the program, followed by Saint-Saëns' variations on a theme of Beethoven. The Rachmaninoff G minor prelude developed a brilliant conclusion. The familiar Gluck Gavotte, a sparkling Saint-Saëns study in Thirds and a Brahms Hungarian Dance ensued. Four Spanish selections, by Infante, Granados and DeFalla, comprised the final group, ending in a shower of virtuoso brilliance.

ON PACIFIC COAST

ZLATKO BALOKOVIC

played the Carpenter concerto for violin with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor), on January 20 and 21. These appearances resulted in an engagement to play with the same organization in Santa Barbara on February 8.

Noack String Quartet

The Noack String Quartet (Sylvain Noack, Howard Halbert, Sven Reher and Kurt Reher) presented a musicianly concert at the Women's Athletic Club on January 28. The novelty selection was a passacaglia on a theme by Handel, by Halvorsen, for violin and cello, wherein Sylvain Noack and Kurt Reher distinguished themselves. The Mozart B flat quartet and the Ravel quartet in F major were the remaining items. There was time the same evening to hear part of Fernando Germani's fine organ recital in the Auditorium, in which he used the Hammond electric instrument.

Schipa's Program

An evening of pretty and tuneful music was provided by Tito Schipa, singing in the Auditorium on January 29. The program made no demands of musical intelligence from the auditors, but was largely confined to simple operatic arias and simpler ballads, in a frank appeal

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to popular taste. His careful enunciation brought every word across. As many encores were required as there were programmed numbers. Federico Longas provided efficient accompaniments at the piano.

YOUNG ARTISTS IN DEBUT

Three young musicians appeared in debut at the Belasco Theatre on January 31, all showing promise. Blanche Phillips displayed a well trained and skillfully handled mezzo-contralto of warm and appealing timbre. Ozanne Marsh showed himself possessed of sound pianistic technic, with considerable tonal depth at his command. Roderick Krohn proved a well schooled violin aspirant.

A violin recital of unusual musical value was offered by Leni van Thijn, with the highly capable pianistic assistance of Raymond McFeeters in the Biltmore Music Room on February 1.

NELSON EDDY SINGS TO THRONG

Nelson Eddy's concert in the Auditorium on February 2 attracted a capacity audience. The usual musical attendants were conspicuously absent, their places being occupied by movie and radio fans, a sprinkling of movie actors, and a horde of autograph seekers of pushing proclivities. Eddy has crystallized into a highly individual personality, both vocally and histrionically. Interpretation is his forte, his work enhanced by meticulously careful enunciation. His program was largely composed of tried and true favorites selected from his programs of past years. Theodore Paxson gave well balanced piano accompaniments and offered two solos as well.

BALLET RUSSE CONQUERS

A series of six sold-out houses attested the popularity of Col. W. de Basil's Ballet Russe, in the Auditorium from January 21 to January 26. A widely varied repertoire included four new ballets. Leading in public interest was Fokine's new Coq d'Or, which proved a gorgeously dazzling concept, resplendent with color and choreographically satisfying in its folklore basis. R. D. S.

RAMBLING AROUND

Dorothy Ellen Ford, concert pianist, from the Hollywood studio of Dr. George Liebling, is making a concert tour in Texas. Dr. Liebling presents six of his artist students, on February 18, in a public recital in Hollywood.

* * *

Dr. Feodor Kolin, pianist-composer of Hollywood, announces that John Barbirolli, conductor of the N. Y. Philharmonic Orchestra, has accepted the vice-presidency of The Beethoven Society of California, of which he is president. Arnold Tolley, operatic baritone, appeared on February 5 on a program of the Beethoven Society. Dr. Kolin gave a recital, January 11, at the Glendale Women's Club. At Juvenile Hall, on January 20, he gave a musical talk on the Story of Music.

* * *

William Bachenheimer, vocal teacher and coach, has re-opened his studio in Hollywood.

* * *

Cecilian Singers of Los Angeles, a women's organization of sixty voices of which the late John Smallman was musical director, has arranged with Louis Woodson Curtis, to direct their spring concert. Mr. Curtis is supervisor of music in the Los Angeles city schools, and is also known as a composer.

* * *

The Ken-Mar School of Music, of Hollywood, has added to its faculty Vladimir Bakaleinikoff, to teach viola and conducting. Mr. Bakaleinikoff is now permanently located in Hollywood, having resigned last spring as associate conductor and first viola of the Cincinnati Orchestra. Other new members of the Ken-Mar faculty are: Professor Robert Pollak, for six years head of the Imperial Academy, Tokyo, Japan, who will hold string ensemble classes, and John Crown, concert pianist and teacher. Maurice Zam conducts classes in piano repertoire, and Dr. Ernst Toch continues classes in theory and composition.

* * *

Richard Tetley-Kardos, concert pianist of Hollywood, fulfilled the following engagements in January: Hollywood private musicale, January 2; assisting artist to Wilbur Evans in Marced, on January 10; Watsonville, assisting artist to Mr. Evans, January 12; Huntington Park Ebell Club, January 18; Santa Monica Breakfast Club, January 19; South Pasadena High School, January 20; Santa Ana Ebell Club, January 24; Lincoln Study Club, January 25.

* * *

Vladimir Bakaleinikoff, conductor and violist, has been re-engaged by the University of Idaho, Moscow, Idaho, to conduct the orchestra and give classes in conducting at next summer's session starting in June and ending August 6.

* * *

Eunice Wennermark, concert violinist and teacher of Los Angeles, plays the Tschaikowsky concerto on February 27, with the Denver Symphony Orchestra (Horace Tureman, conductor). She gives a recital, March 11, at Boise, Idaho. Other appearances will be at Laramie, Wyoming and Pueblo, Colorado.

* * *

Richard Hageman, conductor-composer, has been elected president of the newly formed Metropolitan Opera Artists' Club of California, limited to artists who are present and past members of the Metropolitan Opera Association of New York. The purpose of this club is to further the cause of grand opera in California, encourage high musical standards, advise and encourage young and talented singers, act in an advisory capacity along musical lines, and to encourage the singing of opera in English. Other officers are: Grace Moore, first vice-president; Mario Chamlee, second vice-president; John McCormack, chairman executive board, with Kathleen Howard as vice-chairman; Andres de Segurola, executive secretary; Mariska Aldrich, corresponding secretary; Wilhelm von Wymetal, treasurer. Charter members are Marion Talley, Maria Jeritza, Marek Windheim, Joseph Pasternack, Adolph Bolm, Amelita Galli-Curci, Alfredo Gandolfi, Margaret Matzenauer, Ruby Mercer, Ruth Miller, Gladys Swarthout and Tito Schipa.

* * *

Polly Berman, Hollywood song composer, has entered the field of chamber music with the publication of her Mazurka for string quartet.

* * *

Ruth Miller Chamlee has opened a studio in Hollywood. She was formerly a member of the Metropolitan Opera. Since appearing at the Metropolitan she has sung with the Scotti Opera Co., Ravinia Park Opera, Cincinnati Opera, and the Society of American Singers, in the roles of Manon, Juliette, Marguerite, Micaela, Gilda, Lucia, Lakme, Martha, Filine and Nedda.

* * *

Mario Chamlee returns to the Metropolitan Opera this month to create the tenor role in Amelia Goes to the Ball, by Gian-Carlo Menotti. After the season he appears in radio and concerts.

C. D. K.

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Composer Present to Hear His Roi d'Yvetot—Greek Soprano as Cio Cio San—Kleiber Leads Philharmonic—Szymanowski Memorial Concert

PRAGUE.—The German Theatre was overcrowded when Jacques Ibert came from Rome to attend the local premiere of his opera Le Roi d'Yvetot, first performed in Paris on January 6, 1930. Opinions about the libretto, the score, and the political tendency of the work were much divided. The major roles were fittingly filled by Harriet Henders (Jeanneton), Lydia Kindermann (Catherine), Risé Stevens (Gazette), Hans Paweletz (Jeannot), Martin Costa (Médéric), Magnus Anderson (Le Doyen), Jaro Libal (Le Cabaretier maigre), Julius Gutmann (Le Cabaratier gras) and Adolf Fischer (Le sonneur). Karl Rankl gave the score a splendid reading, being in accord at all times with chorus and singers. Friedrich Schramm outdid himself as stage manager, and Frank Schultes was responsible for the colorful scenery and costumes. Objectively considered, the hearty plaudits which called the composer and the principals before the curtain were more for excellent delivery than for the opera itself.

The remounting of Puccini's Madam Butterfly introduced Christina Eftimiades, young Greek soprano, who was discovered in Vienna and appeared on the stage there for the first time. The newcomer sang the title role in Italian, holding the attention of her listeners from the outset. Particularly praiseworthy were her beautiful-toned vocal organ, her cultivated singing, musical feeling, and tasteful acting. Kurt Erich Preger (Pinkerton), Josef Hagen(Sharpless) and Elisabeth Wanka (Suzuki) helped to make the evening a success. Hans Schick presided over the orchestra.

The restoration of Giordano's Andréa Chenier was the occasion of a vocal festival. Kurt Baum lent his rich tenor to the name part and has rarely been in better form. Christina Eftimiades (Madeleine) was admired for her brilliant singing, and Josef Schwartz, also in fine voice, received much applause for his characterization of Gérard. Lydia Kindermann (Comtesse de Coigny), Elisabeth Wanka (Bersi), Hans Paweletz (Matthieu) and Julius Gutmann (Roucher) completed the excellent cast. Renato Mordo officiated as scenic director, and Frank Schultes supplied the equipment. The orchestra scintillated under the direction of Hans Schick.

PHILHARMONIC HIGHLIGHTS

A most impressive symphony concert was the Czech Philharmonic Orchestra gala night under Alexandre Zemlinsky, with Pablo Casals as soloist. A more stylistic performance of Schumann's cello concerto would be hard to imagine, or a more engaging reading of Mahler's fourth symphony, which Zemlinsky conducted with fine dynamic control and tonal charm. Seldom has the Czech organization acquitted itself with such devotion. The enthusiasm of the packed hall was a fitting tribute.

Erich Kleiber directed three Philharmonic Orchestra concerts, the diverse programs disclosing his many-sided abilities in works by Rossini, Beethoven, Berlioz, Mozart, Dittersdorf, Schubert, Johann Strauss, and Novak. The interpretations had exemplary tone color and exquisite care for detail. The novelty of Kleiber's concerts was Jihoceska Suite by Vitezslav Novak. The acclaimed soloists were Vasa Prihoda in Dvorak's violin concerto, and Maria Tauberova (soprano), in Mozart songs.

COMMEMORATIVE RECITAL

In memory of the late Karol Szymanowski, the Pritomnost Society gave a chamber music concert of works by the Polish composer. The public approved Mythes for violin and piano; Métopes, for piano, songs, and string quartet (No. 2). Vladimir Hanousek, violinist, Oldrich Kredba, Vladimir Polivka, and Liza Fuchsova, pianists, Zofie Napravilova, soprano, and the Ondricek String Quartet, shared the honors of the evening.

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Fernando Germani Soloist on Hammond Organ—Marian Anderson in Song List—Young Composer Leads Own Work

OMAHA, NEB.—William H. Schmoller sponsored a concert in Omaha on January 14 at Tech High School Auditorium for the benefit of Boystown, Father Flanagan's project for homeless boys.

The eminent organist, Fernando Germani, played three groups of organ numbers with his customary brilliancy on the Hammond Organ, and the Boystown A Capella Choir, under the direction of Ed Paul, showed excellent training in two groups of choral music.

Marian Anderson, contralto, appeared at Central High School Auditorium January 19 on the completely sold-out course of the Tuesday Musical Club. From the first thrilling tone of Begrüssung by Handel, her opening number, to the last of many encores, she amazed by her remarkable range and beauty of voice, and charmed by her intelligence and deep spiritual feeling. Kosti Vehanen, accompanist, gave artistic support.

The Morning Musicale gave its members an opportunity to hear Philip Williams, violinist, with Mary Baker at the piano, assisted by two local artists, Mrs. Harry Steel, soprano, and Mrs. Nelson Thorson, accompanist. A large and enthusiastic audience attested the high musical quality of the program.

At a Sunday afternoon concert on January 23 in the Joslyn Memorial, John Hefti, twenty-three, had the pleasure of conducting his own Mystic Pool with the symphony orchestra of the University of Omaha, which is trained by Henry G. Cox. This orchestral composition was featured recently by Leopold Stokowski and the Philadelphia Orchestra.

H. M. R.

CELLIST ENCORED

JOSEPH SCHUSTER, first cellist of the New York Philharmonic-Symphony Society, was soloist with that ensemble at a Carnegie Hall program on February 5 under Georges Enesco in the Dvork concerto, which he repeats under John Barbirolli on February 20.

Buffalo Lauds Trio of Celebrities

Lehmann, Menuhin and Slenczynski Applauded—Local Orchestra Presents Cassado as Soloist

BUFFALO, N. Y.—In the Zorah B. Berry series of concerts, there have appeared recently three outstanding artists—Lotte Lehmann, opera and concert soprano, Yehudi Menuhin, young violinist, and Ruth Slenczynski, child pianist. These concerts were heard by enormous audiences in Elmwood Music Hall; many enthusiasts crowded to the foot of the platform, clamoring for more; accompanists Balogh (for Lehmann), and Webster (for Menuhin), contributed their share acceptably.

The Roth Quartet made their appearance under the auspices of the Buffalo Symphony Society in the Statler Ballroom, before a representative audience. Their success was preceded by two admirable recitals in the home of Mr. and Mrs. Frank A. Baird, when they presented the Mozart cycle of six quartets, dedicated to Haydn.

AUTORI CONDUCTS

Two concerts of the series of the Buffalo Orchestra, of the Federal Music Project, assisted by the Buffalo Philharmonic Society, Inc., have taken place in Elmwood Music Hall. The orchestra under the inspiring leadership of Franco Autori gave an excellent account in their programmed numbers and valuable aid to the two soloists. Gaspar Cassado, eminent Spanish cellist, created a sensation with his masterly use of a metal-stringed cello. A favorite local pianist, Amy Corey Pomeroy, soloist for the second concert, won by her unaffected manner and fine performance of the Mozart D minor concerto (No. 20), (using the Hummel cadenzas). She was heartily recalled. Another Buffalonian was represented on this program, the orchestra giving Jerome Davidson's Suite a first public performance—a well-orchestrated, original work. He was called to the stage to receive deserved applause.

Mrs. Franco Autori was the guest soloist in song recital for members of the Twentieth Century Club, giving the entire program in Italian, German, French, Spanish and English, in finished style and beauty of interpretation. She had the valued support of her husband at the piano.

The third piano concert of the C. Gordon Watkins' series was held in the home of Mrs. Irving Snow. Mr. Watkins was in fine form and gave generously of his talents.

A highly enjoyable Chromatic Club program was given by three of its artist members, Olive Frost, Florence Ann Reid and Ethyol McMullen. L. H. M.

Denver Hears Bruckner's Fourth and Pasquier Trio

DENVER, COLO.—Although the third concert in the current season of the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor) contained only two works, the program was one of major importance as it brought the first local performance of Bruckner's fourth symphony in E flat major (Romantic). The symphony was preceded by Schönberg's Verklärte Nacht, in which the string section of the orchestra showed prowess.

Delightful and unique was a concert given by the Pasquier String Trio, which was presented by the Denver chapter of Pro Musica in the Colorado Consistory Auditorium. The three Pasquier brothers, Jean, Pierre and Etienne, are a perfect match and bring to their interpretations unanimity of spirit, fully adequate technic and lovely tone quality. G. S.

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Karl Krueger Leads Interesting Programs, Including Modern Works—Appearances by Marian Anderson, Jooss Ballet and Salzburg Opera Guild

KANSAS CITY, Mo.—The Philharmonic Concerts of January 6-7 and January 20-21 were graced by orchestra soloists: Lois Craft, harpist, and Ernest Guntermann, first flutist, heard on the early pair and Harry Sturm, first cellist, on the late programs. Virtuosi on their various instruments, their performances were commendable and brought many recalls and encores. Miss Craft and Mr. Guntermann collaborated with a string choir of twenty-five in Mozart's flute and harp concerto (Koechel No. 299) and Mr. Sturm projected Lalo's concerto in D minor. The orchestral accompaniments were noteworthy.

The sixth pair held Brahms' fourth symphony and Beethoven, Strauss and Zador numbers, while the seventh pair opened with a meritorious interpretation of the Romeo and Juliet Overture-Fantasy of Tschaikowsky and closed with that delightfully arresting Ruralia Hungarica of Dohnanyi. Malipiero's Impressions from Nature and Wagner's Forest Murmurs from Siefried completed another of Mr. Krueger's interesting and well balanced programs.

The fourth Young People's Matinee February 2 drew a remarkable response from 2,700 children. Night on the Bald Mountain (Moussorgsky) and Weinberger's polka and fugue from Schwanda, the Bagpipe Player were such favorites that Mr. Krueger and the orchestra added a Hungarian Tarantelle by Dohnanyi and the first movement of William Grant Still's Afro-American Symphony. Alexander Kisselburgh, baritone, was assisting artist for the third Pop Concert, January 23.

GEORG SZELL,

who is acting as permanent conductor of The Scottish Orchestra, Glasgow, from November 13 to February 13, has been offered a six year contract by the Australian Broadcasting Commission, to re-organize their orchestras in various cities. Being heavily booked in Europe, Mr. Szell has been able to accept for only three months—May to July, 1938. Mr. Szell was further obliged, because of his heavy bookings elsewhere, to refuse an invitation to conduct several opera performances at the German Theatre in Prague, of which he was musical director for the past eight years, during its present Jubilee Season. Before embarking for Australia, Mr. Szell conducts ten concerts of The Hague Residence Orchestra. As in past years he is also this season conducting in London, being booked with the Philharmonic, B. B. C., and London Symphony Orchestras. Recent recordings (H. M. V.) by Mr. Szell include the Dvorak cello concerto (Czech Philharmonic, in Prague, with Casals), New World Symphony, by Dvorak (Czech Philharmonic) and in London, with the London Philharmonic, the Brahms piano concerto No. 1, with Artur Schnabel.

MARIAN ANDERSON AND JOOSS BALLET

The art of the Marian Anderson voice and the American Negro contralto's rare interpretations in Handel, Scarlatti, Schubert, Grieg and other selections lifted an audience of 5,000 uncommonly at Kansas University, Lawrence, on January 8. Kosti Vehanen's accompaniments were splendidly correlated.

A memorable choreographic *chef-d'oeuvre* was The Green Table in its first local presentation by the Jooss Ballet. Delightful were A Ball in Old Vienna and The Big City. The Municipal Music Hall was filled for the occasion. The Kansas City Music Series were sponsors.

SALZBURG OPERA GUILD

A sold out subscription audience (Fritschy Series) reacted agreeably to the Salzburg Opera Guild's inimitable production of Così Fan Tutte by Mozart on February 1. The Matrimonial Market (Rossini) and Angelique (Ibert) on February 2 proved the most artistic, delightful musical fare heard here in some time. Alberto Erede, conductor, and his orchestra received a near ovation and the entire casts pleased.

CHAMBER MUSIC LISTS

The magnificent Schubert quintet in C major (op. 163) brought the Thaviu Quartet and Karl Fruh, assisting cellist (orchestra musicians), rousing applause and an encore on January 16. Haydn's D minor quartet was the opening number. A capacity audience attended at Kansas City University.

The Harding String Quartet (orchestra members) used Mozart's beautiful B flat quartet and the grateful Borodin in D major for their second seasonal musicale at the Pro-Arte School of Music on January 30. There were many recalls from a large audience.

SORORITY PROGRAMS

Harold Freeman, first clarinetist of the Philharmonic Orchestra, served as guest soloist with Tau Chapter of Sigma Alpha Iota in their January program of the fourth season of Nelson Gallery musicales. A capable artist, with Philip Stevens, pianist of the Philharmonic Orchestra, he contributed an *adagio* and *tarantella* by Cavallini, a first performance here, and concertino by Weber. A large audience applauded warmly. Winifred Goldsborough, Mrs. Ross Rheem, Marjorie Standard and Marjorie Ounsworth were the S.A.I. participants.

Mu Phi Epsilon's Morning Musicale, January 25 featured Bach's concerto in A minor for four pianos. Bertha Marrow King, national president was a guest of Mu Delta (Mrs. Ralph Street, president) at the Kansas City Club.

C. C. B.

San Diego Hails Chamber Group

Kolisch Quartet in Visit — Resident Orchestra Applauded

SAN DIEGO, CALIF.—The Amphion Artist Court, management of Mrs. B. M. Bukor, presented the Kolisch Quartet (Rudolf Kolisch, first violin, Felix Khuner, second violin, Eugen Lehner, viola, Benar Heifetz, cello) on January 4. This fine group in chamber music of Beethoven, Schubert and Debussy, offered an evening of choicest musical enjoyment.

ORCHESTRA SPONSORS WPA PROGRAM

The San Diego Symphony Orchestra organization (Mrs. M. O. Terry, president) sponsored on January 11 a concert of the Federal Music Project (Charles Marsh, director). The concert, under direction of Nino Marcelli, conductor of the San Diego Symphony Orchestra, is the first of bi-monthly programs. The next, on January 31, was conducted by Julius Leib conductor of the Federal Orchestra.

The delightful Chinese comedy, Lady Precious Stream, management Betty Crates, January 19, was given with Clarence Derwent (Prime Minister), Lotus Liu (Precious Stream), Lee Byron (Gardener) and Ann Peek (Western Princess), all outstanding members of an excellent cast. A sold out house greeted the unusual attraction.

The Morning Choral Club (Louis Bangert, conductor) presented as soloist, January 27, Russell Horton, tenor, with Madalyn Phillips, composer-pianist, as accompanist, her charming song Waiting being one of his numbers. The chrous, with Mrs. Bangert at the piano, gave three delightful groups, evincing a fine understanding of tone values and musicianly interpretation. Snowflakes at My Window (Cadman) with the composer at the piano, received especial recognition, and was beautifully sung. H. B.

David Mannes Writes Autobiography

David Mannes' autobiography, Music is My Faith, is to be published next Fall. His daughter, Marya, has written the preface.

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Chicago Orchestral Bills Show Notable Variety

Guiomar Novaes and Adolf Busch Are Soloists—Helsinki Chorus, Bartlett and Robertson, Shan-Kar Ballet Appear—Lange Founds New Chamber Ensemble

CHICAGO.—The Chopin F minor concerto served to reintroduce Guiomar Novaes to Chicago Symphony Orchestra patrons. Her performance proved absorbing and at times exhilarating. The Strauss Death and Transfiguration tone poem was included as a memorial for Maurice Ravel. Adolf Busch played the Mendelssohn E minor concerto for the Tuesday patrons and the Brahms D major at the Thursday-Friday concerts the following week. Busch impressed by his remarkable interpretations and flawless execution. Leo Weiner's introduction and scherzo, Prince Csongor and the Goblins, receiving first performance at the January 27-28 concerts, proved neither exciting nor of much musical value. Joseph Vito, the orchestra's harpist, played the Widor chorale and variations for a solo appearance on February 3 and 4.

BERTHA OTT PRESENTS ARTISTS

Under Bertha Ott's management A Christmas Tale and the Court Jester, by Eieanor Everest Freer, resident composer, came to a hearing at the Goodman Theatre. Both operas have sufficient merit to warrant further repetitions. The Continental Ensemble with Victor Chenkin, Emma Runitch, Raphael and Leo Lefleur gave their unique "concert show" at the Studebaker Theatre on January 23. Lulu Jones Downing, composer-pianist, and J. Bradley Griffin, reader, offered a program of poetry, drama and philosophy at the Studebaker Theatre.

The Helsinki University Chorus of Finland created a distinct impression in their initial concert at Orchestra Hall on the same afternoon. Eudice Shapiro, violinist, heard in recital at the Studebaker, January 30, gave good reason to rank her among the gifted young mistresses of the bow.

BARTLETT AND ROBINSON IN ORCHESTRA HALL

Ethel Bartlett and Rae Robertson, duo-pianists, furnished the program for the Adult Education Council's fourth concert at Orchestra Hall on January 18, rewarding a sold-out house with interpretations of the classics and moderns so exceptionally fine as to call for the unbridled enthusiasm of the listeners.

NORTHWESTERN UNIVERSITY COURSE

We are indebted to the Northwestern University College for bringing in its History and Enjoyment of Music series many celebrities. Uday Shan-Kar and his Hindu ballet enchanted balletomanes in programs varied, novel and exotic to the extreme.

Vitya Vronsky and Victor Babin, two-pianists, lived up to the reputation that preceded them here at the Auditorium on January 30.

Mildred Dilling gave one of her too-rare recitals here at the Woman's Club Theatre, January 23, and judging from the reception accorded her an annual visit is suggested. The magician-harpist paraded impeccable technic, tone of ethereal beauty and delicacy and interpretations well nigh perfect.

SIGMA ALPHA IOTA BENEFIT CONCERT

Gamma chapter of Sigma Alpha Iota chose Tomford Harris, pianist, for its benefit concert at Kimball Hall, January 23, and artistically as well as financially the results must have warmed the hearts of the chapter's members and friends.

REUTER'S ANNUAL RECITAL

Annually Rudolph Reuter is presented in recital by Bertha Ott and this year the proceeds went to the young artists' contest fund of the Society of American Musicians. The Goodman Theatre held a large assemblage which paid tribute to the pianist's prowess in a program embracing many schools from Bach to Griffes. Fluent technic, tonal beauty and well thought out interpretations of classics and moderns made Reuter's performance illuminating.

SIEGEL PLAYS WITH ILLINOIS SYMPHONY

Another unusually gifted pianist from the class of Sergei Tarnowsky, Clara Siegel, made a distinct hit in the Borowsky D minor concerto, as soloist with the Illinois Symphony Orchestra on January 30. Technic far above the average enabled the young artist to surmount the many obstacles and to keep pace with Conductor Izler Solomon's hurried tempi. Excellent rhythm, a singing tone and musical intelligence are other qualities she possesses.

A NEW CHAMBER ORCHESTRA

January 31 marked the inception of the Hans Lange Chamber Orchestra, composed of sixteen members of the Chicago Symphony Orchestra. In its initial program in Orchestra Hall foyer it presented rarely heard chamber music from the eighteenth and twentieth centuries.

EDITH MASON GIVES CONCERT

The Little Company of Mary Hospital was fortunate in securing the services of Edith Mason, for its benefit concert at the Auditorium Theatre, proved an artistic and financial success.

RAPEE AND MILDNER WITH WOMAN'S SYMPHONY

Two important figures were brought to Chicago for the Woman's Symphony Orchestra's third and final concert at the Auditorium, February 1. Making his first Chicago appearance, Erno Rapee led the orchestra through the mazes of the Sibelius E flat major symphony with keen discernment, imaginative insight and eloquence. Poldi Mildner's diabolic performance of the Strauss Burleske in D minor aroused excitement which increased after the Chopin barcarolle and etude, necessitating an encore.

JEANNE RICE AT BEAUX ARTS SALON

From Mrs. Herman Devries studio Jeanne Rice was brought for public hearing in the Beaux Arts Salon, Medinah Club, on January 30. Vivacious, the little lady with a luscious and voluminous contralto voice, delivered Lieder, English and French songs with the assurance of a routined artist and operatic arias with veteran ability.

CZERWONKY CONDUCTS SYMPHONY CONCERT

To Richard Czerwonky goes praise for having rebuilt the DePaul University Symphony Orchestra into a body of fine players. Heard in concert in Thorne Hall, the orchestra gave a good account of the Mendelssohn Ruy Blas Overture and Sibelius' Finlandia, besides supplying worthy accompaniments for Irving Ilmer, violinist; Marvin Meiers, tenor; Herbert Horn, pianist, and Joan Franston, soprano, soloists.

GINA VANNA TOURING MIDDLE WEST

Having completed several guest radio appearances, Gina Vanna, soprano of the Chicago and San Francisco Opera Companies, left January 31 for a concert tour for the National League of Community Concerts, covering fifteen cities in the Middle West.

AMERICAN OPERA COMPANY

Affording young singers training in opera routine as well as opportunity for public performance, the American Opera Company is planning a series at the Auditorium Theatre and a ten-weeks outdoor summer season at popular prices at Ilgair Park. Most of the performances will be sung in English with eminent singers and conductors. Anna Del Preda, president, announces that the company gives Cavalleria Rusticana and Pagliacci at the Auditorium on February 25, as a benefit for the Erie Neighborhood House. Myrtle Stolt, dramatic soprano, will sing Santuzza.

RENÉ DEVRIES.

RETURNS TO AMERICA

CLAUDIA VOLTA,
Italian-American lyric soprano, has returned to the United States from Italy, where she has been studying for the past two years and where she made her operatic debut. She is to be heard in the United States this season. (Photo by Josephine Rossi.)

Daughter Born to Mr. and Mrs. Lawrence Power

A daughter, Janet Patricia, was born on February 3 in New York to Mr. and Mrs. Lawrence Power. Mrs. Power is Annunciata Garrotto, soprano, of the Hippodrome Opera Company. Mr. Power, a tenor, is associated with the San Carlo Opera Company and also the Hippodrome Opera.

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Milstein and Fischer Win Solo Honors in Florence

New Church Organ Inaugurated—Ensemble and Individual Concerts of Month

FLORENCE.—The symphonic season opened at the Teatro Comunale under Mario Rossi, director of the Orchestra Stabile. We heard a noble reading of Bach's Chaconne (transcribed by Alfredo Casella), followed by Beethoven's C minor piano concerto with the collaboration of Edwin Fischer, a performance which aroused the house to enthusiasm and brought the soloist two encores. The other half of the seance comprised the second part of Vito Frazzi's concerto Preludio Magico, Stravinsky's recent Jeu de Cartes (heard for the first time in Florence) and the overture to Weber's Oberon.

ORGAN INSTALLATION

A concert inaugurating the monumental new organ of Santa Maria Maggiore church was an outstanding event. Lorenzo Perosi, the composer of sacred music, came to Florence for the occasion along with the Sistine Chapel choir. The program included Palestrina's Laudate and Super Flumine, Casini's Omnes Gentes, Vittoria's lovely Ave Maria, and some of Perosi's compositions, such as the madrigal Neve non tocca, Nenia di Natale, the powerful Sacerdox et Pontifex hymn, Transitus S. Patris Francisci, and the jubilant Cantate Domino. This exceptional concert, with its glorious organ music and choral singing, was a beautiful and inspiring experience.

AMICI DELLA MUSICA

Our Amici della Musica series continues to offer distinguished and varied programs. Nathan Milstein, violinist, playing his magnificent Strad, gave renewed proof of his powers in a program comprising Handel's D major sonata, Bach's Chaconne, Schumann's A minor sonata and Pizzetti's Canto. Despite the management's prohibition of encores, the artist had to grant four.

The Dana Ensemble, a vocal quintet, also appeared in the Amici della Musica series, this concert, as well as that of Milstein, being given in the Teatro Comunale so that a larger audience might be present than is possible in the White Salon of the Pitti Palace where the events are usually held. The quintet presented a varied and interesting list of English, French, Italian and Russian songs, as well as some American "Blues", Donaldson's Jungle Fever, and a series of popular Polish numbers sung in Polish mountain costume.

Edwin Fischer, pianist, again affirmed himself as an arresting performer and interpreter in a program drawn from Bach, Beethoven, Schubert, Chopin, Mainardi (three pieces, performed for the first time) and his own Skizzen, composed in 1913. Another Friends of Music concert was that given by Maria Rota, singer, and Paul Baumgartner, pianist, the program comprising Handel, Carissimi, Debussy, Nino Rota, Beethoven and Chopin.

SOLO PLEASURES

Edifying occasions were the Pasquier Trio's demonstration of elevated art in a program of Boccherini, Purcel, Durante, Scarlatti, Pierné and Mozart, and Ginevra Vivante's recital of arias and songs by Bononcini, Paisiello, Scarlatti, Schumann, Strauss, Pizzetti, Rossini, and, by special request, a popular *Canzone friulana*. DOROTHY NEVILE LEES.

Birmingham Lauds Whittington Recital

Civic Symphony Conductor Greeted by Capacity Audience in Solo Recital —Orchestra Offers American Composition

BIRMINGHAM, ALA.—Outstanding among the musical events of the month was the concert played by Dorsey Whittington, pianist, conductor of the Birmingham Civic Symphony Orchestra, and director of the Birmingham Conservatory of Music, under the auspices of the Birmingham Music Club, which presented him as the fourth performer on the artist course for the season. Mr. Whittington was greeted by a capacity audience in Phillips Auditorium, winning hearty applause and many recalls.

The artistry of the pianist was characterized by poetry, lyricism, brilliance and power, as he interpreted Brahms, Schubert, the Perpetuum Mobile of Weber, Chopin, Pick-Mangiagalli, Palmgren, Peterkin, closing with the difficult La Campanella of Franz Liszt, which revealed his technical facility in utmost clarity of the rapid passages.

Elizabeth Gussen, daughter of the late Edna Gockel Gussen, was presented in matinee recital by the Birmingham Music Club, revealing technical competence and interpretative ability in a program that included Scarlatti, Bach-Busoni, Chopin and Schumann.

The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) gave its third concert of the series for this season before a large and enthusiastic audience in Phillips Auditorium. The orchestra played with a sense of security that made each number delightful to the listeners and caused many to claim this the most finished playing yet done by the young organization. The symphony was Schubert's Unfinished. The American number was Goldmark's Call of the Plains. Alfred Urbach, cellist, was soloist, playing Popper's Polonaise de Concert, and being roundly applauded. Other numbers were the prelude to Die Meistersinger (Wagner), Song of India (Rimsky-Korsakoff), Liszt's Preludes, and, for encore, Schubert's March Militaire.

The Apollo Boys Choir (Coleman Cooper, director) gave a nation-wide broadcast over the Columbia Broadcasting System in the Choral contest being conducted by the Columbia Concerts Corporation. A. G.

Montreal Applauds Two Ensembles

Charles O'Connell Leads Concert Symphonique, with Nicholas Massue Soloist—Grainger Heard in Three Capacities with Montreal Orchestra—Dance Programs Attract

MONTREAL, CAN.—The fifth concert of the season was given by Les Concerts Symphoniques at the Plateau Hall on January 7. The attractions of a new conductor and a popular Montreal tenor drew one of the largest audiences. The conductor, Charles O'Connell of Philadelphia, was warmly applauded during the concert which opened with an excellent performance of Mozart's Figaro Overture. Beethoven's symphony (No. 7), the principal work of the program, was wonderfully read and played. Nicholas Massue, of the Metropolitan Opera, native tenor, was soloist of the evening, singing particularly well. He was heard in Handel's O Sleep, why dost thou leave me, an aria from Berlioz' Faust, the prayer from Massenet's Le Cid and Duparc's Phidylé. The last part of the concert was devoted to three orchestral arrangements made by Mr. O'Connell. One was of an organ work by César Franck and the other two were Debussy's Minstrels and Clair de Lune. The Entrance of the Gods into Walhalla from Wagner's Das Rheingold, played in a truly Wagnerian style, completed the program.

DANCE ENSEMBLES APPEAL

Uday Shan-Kar and his remarkable Hindu dancers delighted a large crowd at his Majesty's Theatre on January 10 with their exotic and unique art. The wonderful Hindu dancer revealed anew the able qualities displayed in his previous appearances in a diversified and very smart program. Shan-Kar's dancers, Zahara, Uzra and Simkie, the latter an artist of rare intelligence, were as effective in their solo dances as in ensemble while the musicians headed by Shirali were big assets in the performance.

The unique Trudi Schoop and her Comic Ballet paid Montreal their second visit at His Majesty's Theatre on January 24 under the auspices of Louis H. Bourdon, drawing a huge audience. Trudi Schoop and her dancers gave a wonderful performance of another brilliant comic ballet entitled All for Love which was treated to a demonstration of the combined art of pantomime and interpretative dancing. The customary accompaniments by two pianos were played by Max Fischel and Lothar Perl.

GRAINGER WITH MONTREAL ORCHESTRA

Percy Grainger was warmly greeted by a large audience when he appeared at His Majesty's Theatre on January 30 with the Montreal Orchestra. He made a deep impression in three roles: pianist, composer and conductor. After his fine and robust playing of Grieg's concerto, the guest artist scored as conductor of his own works: Passacaglia on the tune of Green Bushes and My Robin is to the Greenwood Gone. The program opened with a good performance of Mozart's Haffner Symphony, under the baton of Douglas Clarke and concluded with the Grainger compositions.

Hellmut Baerwald, Danish pianist, made his debut here as a recitalist on February 2, appearing under the auspices of the Wednesday Nine O'Clock series. He proved to be an unusually gifted musician. He offered a heavy program which was composed among other works of Brahms' sonata in F minor, Moussorgsky's suite, Pictures at an Exhibition, and a concluding group devoted to Chopin. J. H. G.

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Indianapolis Symphony Orchestra Presents Varied Lists in Active Month's Programs

Golschmann and St. Louis Ensemble Pay Visit to Give Orthodox Schedule—Sevitzky Plays Suite by Horace Johnson—Lehmann Is Soloist

INDIANAPOLIS, IND.—Symphonic music provided the bill of fare for local concert goers last month with three concerts by the local orchestra and a concert by a visiting organization. At the fourth pair of concerts of the Indianapolis Symphony Orchestra on January 7-8 Fabien Sevitzky opened the program with Ravel's Pavane in memoriam to the French composer. Beethoven's symphony No. 8 received a highly refined interpretation with the audience enjoying the humor of the composer. Mozart's Eine Kleine Nachtmusik revealed some of the most exquisite playing of the season after which The Lone Prairee (Shepherd) received its first performance here. The score is founded on a cowboy song and contains much originality. The colorful Capriccio Espagnole found the orchestra revealing greater virility and enthusiasm as Mr. Sevitzky gave a comprehensive and musically authoritative reading of this latter work. Lea Luboshutz appeared as violin soloist in the Bruch concerto in G minor. Sensitivity, good tone, and the ability to form and project the conceptions of the music marked her playing.

AMERICAN SUITE PLAYED

The second of the "Popular" concerts at the Murat on January 16 brought out one of the largest audiences of the season which listened with rapt attention to works by Wagner, Franck, Horace Johnson, Strauss, and Sibelius. Mr. Sevitzky and his ensemble stirred the audience to several demonstrations and with excellent reason as his interpretations were of a high order. Horace Johnson's Suite, Imagery, was heard for the first time here and proved to be music of serious content and adept orchestral scoring. Paulo Gruppe, head of the cello section was soloist in the Lalo concerto in D minor. A soloist who has appeared with a number of orchestras in both this country and abroad, he revealed a sensitive art of bowing marked with considerable flexibility. Mr. Sevitzky provided excellent support and at the conclusion both soloist and conductor were richly rewarded with applause.

ST. LOUIS ENSEMBLE VISITS

The St. Louis Symphony Orchestra was presented at the English Theatre on January 19 by the Martens Concerts, Inc. The program consisted of overture to Coriolanus (Beethoven), Pathetique Symphony (Tschaikowsky), Don Juan (Strauss), and polka and fugue from Schwanda the Bag-Piper (Weinberger). The orchestra shows considerable improvement over their last appearance here two years ago contributing a better tone and a more equal balance between the different sections.

Vladimir Golschmann's gift of leadership was in evidence at all times as he conducted with interpretative power and an elevated sense of style. The concert was notable for the performance of the symphony. Obviously deeply moved, Golschmann led his ensemble in a reading of the Russian composer's outpouring of epic grief in an inspired manner. The program was lengthened by works by Bach, Wagner, and Rimsky-Korsakoff which left no doubt he had scored outstandingly.

The fifth pair of symphony concerts on January 21-22 opened with the little known symphony in G minor by Kalinnikoff. James Hosmer was soloist in Bernard Rogers' Soliloquy for flute and string orchestra. Extracts from Stravinsky's Fire-Bird Suite completed the orchestral numbers. These constitute material of a kind which Sevitzky knows how to set forth exotically and excitingly, and he did so superbly. The entire orchestra revealed the essential spirit of the Stravinsky work which resulted in a scintillating performance. Lotte Lehmann was soloist in Katherine's aria from The Taming of the Shrew (Goetz), and the Love Death from Tristan and Isolde. A Wagner singer of exceptional ability she disclosed a wealth of style and temperament which won vociferous applause. The background of accompaniment left little to be desired, Mr. Sevitzky providing able support at all times. The month marked another epoch in the progress of the orchestra and Mr, Sevitzky is being widely acclaimed in his policy of widening the listening repertoire of Indiana audiences.

H. C. G.

BACK FROM EUROPE

ELEANOR BERGER, contralto, returned on the SS. Berengaria following an extensive European tour, under the direction of Albert Morini. During this visit she sang with the Paris Symphony Orchestra (Pierre Monteux, conductor). (Photo by Josephine Rossi.)

Menuhin Captivates Syracuse

Resident Ensemble Presents Native Score—Eugenia Buxton Soloist—Organist Applauded

SYRACUSE, N. Y.—Yehudi Menuhin opened the New Year with a recital astounding in its technical and musical perfection. Whether in Tartini's Devil's Trill sonata, Bach's chaconne or Schumann's recently issued concerto, this young man played with ravishing tone, exact intonation, and with a musicianship that places him in the first rank of concert violinists. He was recalled many times.

NOVELTIES BY ORCHESTRA

The Syracuse Symphony Orchestra (Andrè Polah, conductor), gave its fifth concert on January 11, playing Beethoven's fifth symphony, Ravel's Bolero, a new composition by Dr. William Berwald, head of the composition department at Syracuse University, and an orchestral suite by Charles Huerter, Syracuse composer. Dr. Berwald's ultra-modern A Night's Frolic, consists of five movements—The Sad Procession, The Same Old Moon, Mickey Mouse, Ye Good Olden Times, and Harlem in 5/4. A witty and humorous satire, sentimental and capricious, it brought storms of applause from the audience. The last movement had to be repeated. Mr. Huerter's suite, Melodie and Danse Russe, showed the composer's talent for romantic melody and effective orchestration.

EUGENIA BUXTON PLAYS

Eugenia Buxton, young American pianist, gave a recital for the Morning Musicales on January 12. This young artist has fine tone, facile technic, musicianship of a high order and an ingratiating personality. Miss Buxton was made an honorary member of the Syracuse University chapter of the honorary musical fraternity, Sigma Alpha Iota.

That evening Leon Verrees, professor of organ at the College of Fine Arts, played a difficult program at Hendricks Chapel. Opening with six numbers by Bach, the recital proceeded with compositions by Franck, Schumann, Verrees, Dupré, Widor and Vierne. This was one of the finest organ recitals ever given in Syracuse.

On January 16 the music students of the College of Fine Arts gave an interesting and beautifully performed public recital.

SIXTH ORCHESTRAL CONCERT

For its sixth concert on January 27, the Syracuse Symphony Orchestra played Brahms' second symphony and shorter numbers by Richard Strauss, Arthur Hartmann and Wagner. Meta Gualillo, soprano and former voice student at the College of Fine Arts, was soloist. In Elsa's Dream from Lohengrin, and Brahms' Vergebliches Ständchen, Mrs. Gualillo sang with an effortless tone of lovely quality and superb German diction.

H. L. B.

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Stockholm Opera-Goers Enjoy The Merry Wives of Windsor

Baritone Transformed into Tenor—Kleiber Conducts—Honors for Composer Atterberg's Fiftieth Birthday

STOCKHOLM.—The Merry Wives of Windsor by Nicolai, was exquisitely staged, especially in the last act, done with finesse and sense of night-magic mood thoroughly in harmony with the music. Falstaff was sung by Leon Bjorker, a sonorous, deep bass, well disposed to embody and vocalize the personality of Falstaff. Set Svanholm, who has now passed over from baritone to tenor, sang Fenton. Mrs. Page was given to Margit Sehlmark and Isa Quensel did Anna Page. Herbert Sandberg conducted well.

WAGNER RESTAGED

Two Wagner resumptions are also to be noted: Lohengrin and Meistersinger, both excellently performed. As Lohengrin, Set Svanholm made a strong impression, especially in the high altitudes where his clear yet rich voice called forth ovations. Elsa was sung by Elisabeth Hertzberg; Margit Sehlmark did Ortrud. Herbert Sandberg's conducting left something to be desired.

Die Meistersinger was directed by Nils Grevillius, whose vigorous baton knows how to keep the work together as a whole, and to bring out all its episodes of beauty. Helga Görlin (Eva), Joel Berglund (Hans Sachs), Einar Beyron (Walther von Stoltzing) took the leading roles. Berglund, returned from a North American tour, is better than ever. His abundant voice and intelligent acting combine to make him one of the best artists that is to be heard at our opera.

KLEIBER AND SOLOISTS

Erich Kleiber twice led the Concert Society. First, in a Viennese evening (Dittersdorf, Schubert, and Johann Strauss) with Ruda Firkusny, pianist, soloist in Mozart's D minor concerto, to which he gave a sensitive reading. The second evening had Beethoven's fifth symphony, two pieces from Berlioz' Damnation of Faust, a Rossini overture, and Dvorak's The Wood-Pigeon. Feuermann, cellist, played Haydn's D major concerto, and a Konzertstück by Weber. The player's polished technic, together with the richness and beauty of his tone, won the public.

The Swedish composer Kurt Atterberg, was fêted on his fiftieth birthday by the Concert Society and the Opera. The former gave a concert of works by Atterberg, the composer directing his D minor violin concerto (Lottie Andreason, soloist) an overture, and a suite from music to Shakespeare's Tempest. The Opera restored Bächahästen, one of Atterberg's best works. The decorations did not harmonize with the musical atmosphere, and one got the impression that the performance had not been sufficiently prepared either vocally or scenically. The leading roles, Lisa and Per Dräng, were sung by Elsa Ekendahl and Sven Herdenberg. Sten-Ake Axelson conducted.

BENGT PLEIJEL

New Orleans Hails Opera Group

Salzburg Players Feted in Performances —Monte Carlo Ballet a Feature— Harold Bauer Plays with Local Orchestra

NEW ORLEANS, LA. — The Salzburg Opera Guild, making its initial bow before a city steeped in the traditions of the old Italian and French opera form, had instant appeal and may have aroused a latent interest in this opera-loving community to a different version of musical drama. The guild gave three performances which delighted the audiences not only by rich, colorful voices, but also with the fresh charm pervading their interpretations, intensified by brilliant costuming, novel stage settings, and notable histrionic technic. A medley was presented on the first night, Ibert's Angelique, Milhaud's Le Pauvre Matelot, and Rossini's The Matrimonial Market. A matinee performance was given of Cosi Fan Tutte. The final presentation was Monteverdi's The Coronation of Poppea.

DANCE GROUPS ATTRACT

Ted Shawn and his Ensemble of Men Dancers paid their annual visit in which they performed the American saga in three acts, O Libertad, an admirably versatile choreographic production, intelligently and artistically interpreted.

The Ballet Russe de Monte Carlo met with enthusiastic appreciation when they recently presented a program featuring Le Coq d'Or, with Le Lac des Cygnes and Le Beau Danube as additional numbers. The event was beautifully costomed and the dancers' portrayal of the narrative of the Golden Cockerel enthralled a large audience.

BAUER WITH CIVIC ORCHESTRA

The New Orleans Civic Symphony Orchestra has given four concerts recently. Harold Bauer was guest in a program which included Schumann's concerto in A Minor and César Franck's Variations Symphoniques. A feature of the other concert in the regular series was a performance of a Bach concerto for four pianos and orchestra, which introduced four youthful local pianists, the Misses LeBaron, Segall, Katz, and Aronson.

The Tulane-Newcomb Festival Choir, led by Maynard Klein, opened with a Vesper Musical the inaugural program on the occasion of the installation of Rufus Carrollton Harris as the tenth president of Tulane University.—O. M. L.

National Orchestra In Richmond

Kindler Forces in Visit—Bales Leads Children's Concert—Song Lists by Irene Williams and Engel Lund

RICHMOND, VA.—The National Symphony Orchestra, under Dr. Hans Kindler's baton, played at the Mosque Theatre on January 12 for the concert series of the Civic Musical Association. The program had much interest and was classical in type. Dvorak's Carneval Overture, Schubert's Rosamunde Overture, Beethoven's seventh symphony, with other works of Bach, Ravel and Strauss comprised a musical menu of large proportions. The Beethoven symphony in the latter half of the program was received with marked acclaim after the intellectual as well as dramatic interpretation Dr. Kindler offered.

In the afternoon Children's Concert, Richard Horner Bales, of the Virginia Symphony Orchestra, was in charge by invitation of Dr. Kindler. This program was lighter in character than the night concert, including works of Beethoven, Handel and Moussorgsky.

Irene Williams, lyric soprano, sang for the Ginter Park Woman's Club on January 12 at the Community House. George Harris, local pianist, accompanied. Miss Williams' voice was of delightful quality and her singing especially effective in works of Gluck, Handel, Massenet and Brahms, as well as French and English composers.

Engel Lund, Danish folksinger, presented a song recital for the Richmond Woman's Club on January 31. Folksongs of several European nations were given with splendid art. Dr. Ferdinand Rauter accompanied and many of the accompaniments were his arrangements.

J. G. H.

CONDUCTS WAGNER CONCERT

FRANCO AUTORI,
conductor of the Buffalo Symphony Orchestra, is giving twelve concerts this season. Spalding, Cassado, Bauer are among the soloists. An all-Wagner program was played on February 8.

Two Havana Orchestras In Colorful Events

Don Cossacks Register—Conductor as Composer, Concertmaster as Soloist

HAVANA.—The Philharmonic Orchestra under the baton of Amadeo Roldán was heard in two concerts with Mozart's Magic Flute Overture, Haydn's symphony (No. 10), Ravel's Pavane pour une Infante Defunte and Spanish Rhapsody, Sibelius' fourth (played for the first time in this city, and in an effective reading), three Wagner items, and Mossoloff's The Steel Foundry.

The Don Cossack Chorus attracted two large audiences. Serge Jaroff and his men were acclaimed and recalled for their success with sacred songs and classic and folk music. These splendid performances were exclusively for members of Pro Arte Musical Society.

CONDUCTOR-COMPOSER

José Ardevol as usual led the Orquesta da Camera of Havana. The program featured Hindemith's Spielmusic for string instruments, flutes and oboes. Also included were works by Bach, and Ardevol's second Concerto Grosso.

Under the management of The Havana Musical Bureau, Olga Fischermann offered a costume recital. The program of the young mezzo-soprano was of songs in Russian, English, Italian and Spanish. The artist was applauded cordially. Her father, Jascha Fischermann, accompanied at the piano.

The Symphony Orchestra of Havana gave a concert with Beethoven's Coriolanus Overture; Mozart's violin concerto in D. Wieniawski's second violin concerto, and Glazounoff's Stenka Razine symphonic poem. Virgilio Diago, concertmaster of the orchestra, was the soloist.

HUBERTO DE BLANCK.

Daniel Harris in Opera and Concert Appearances

Daniel Harris, baritone of the Metropolitan Opera Association, sang in all of the performances of the recent season of the St. Louis Opera Company. Following came concerts in the South, singing in Fredericksburg and Covington, Va., and Chattanooga, Tenn. Other recent appearances included the American Women's Club at Montreal, Canada; East Orange, N. J., and Glens Falls, N. Y.

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Milan Opera Premiere

(Continued from page 7)

La Scala offered wonted magnificence in production. Michele Cascella did four beautiful stage pictures and also designed the admirable costumes. The premiere was well conducted by Franco Capuana. Augusta Oltrabella as the protagonist and all the other singers, Tatiana Menotti, Nini Giani, Giovanni Voyer, Francesco Valentino, Tancredi Pasero were excellent interpreters. The chorus, under the guidance of Vittore Veneziana, sang its important part beautifully.

Older Operas Done

La Scala restored Puccini's Madam Butterfly, under the warm and expert direction of De Sabata, and with a fairly good cast, of which Iris Adami Corradetti, soprano, and Giuseppe Lugo, tenor, were the best.

Bizet's Carmen attracted a great crowd, but the conductor, M. Capuana, seemed rather restless and superficial. Gianna Pederzini was an ardent heroine, tenor Voyer certainly was not a happy Don José, whilst a good Micaela was Licia Albanese, and a powerful Escamillo, the baritone Ettore Nava. The airy and suggestive scene of the last act was new, by Giovanni Grandi.

Societa del Quartetto presented a recital by the violinist Vasa Prihoda, virtuoso as always, but not a particularly interesting interpreter.

Amici della Musica had an excellent concert by violinist Zino Francescatti, much admired by our public. Adrian Aeschbacher's piano recital revealed a conscientious artist in possession of excellent qualities of technic and taste. Un' Ora di Musica sponsored Miecio Horszowski, unusually refined pianist. A beautiful interpretation of polyphonic works of XVI century masters and Bach, was given by the small but excellent Kammer Chorus von Trapp from Salzburg.

Leona Flood Gives Recital in Phoenix

Phoenix, Ariz.—Leona Flood, young violinist, delighted a large audience here on a recent date when she appeared in the auditorium of the First Presbyterian Church with Albert Iver Coleman, director of the Tucson Symphony Orchestra, at the piano. She disclosed remarkable technic in her opening, Vitali Chaconne in G minor, while Lalo's Spanish Symphony found her playing with dash and admirable dynamics. Ysaye's sixth sonata for violin alone revealed her resourcefulness in tonal coloration. As a gesture to Gene Redewill, sponsor of the recital, Miss Flood played his arrangement of Handel's Largo for violin alone. Other numbers were by Paganini, Bach and Sarasate. Her encores included Heifetz' Hora Staccato and Kreisler's arrangement of Songs My Mother Taught Me.

G. A.

Radie Britain Work Played by New York Orchestra

Radie Britain's composition for orchestra, Heroic Poem, was performed by one of the Federal Music Project's orchestras on a recent program at the Museum of Natural History in New York, and at the Brooklyn Museum, Edgar Schenkman conducting. The concerts were broadcast over the municipal radio station, WNYC.

Leo Litwin's Bookings

Leo Litwin, Boston and New York pianist, was soloist on January 27 in Jordan Hall with the Boston Civic Symphony Orchestra (Joseph Wagner, conductor). The evening previous he appeared for the Worcester Women's Club. Other recent engagements have included the Institute of Arts and Sciences, Manchester, N. H.; Gardner Museum and accompanist for Rulon Robison, both in Boston; soloist with the Lawrence High School Alumni Orchestra (Jacobus Langendoen, conductor); joint recital with Gaston Elcus at Tufts College; at House in the Pines School, Norton, Mass.; and with the Boston Chamber Orchestra.

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Phil Sym String Ensemble to Play Novelties

The Phil Sym String Ensemble (Jettie J. Denmark, conductor) gives the first performance of Charles Haubiel's Miniatures at its concert tomorrow night (February 16) in the Labor Temple, New York. A work of Arcady Dubensky is also listed for the ensemble of twenty-four players, trained by members of the New York Philharmonic-Symphony Society.

Nana Genovese on Faculty of Englewood School

Nana Genovese has joined the faculty of the Carnegie School of Music, Englewood, N. J., as vocal instructor. A former member of the San Carlo, Los Angeles, National, Manhattan and De Segurola Grand Opera Companies, she is president of the Musical Arts Society of Tenafly, N. J. Mme. Genovese recently gave a recital at the school.

Paris Events

(Continued from page 7)

self (though the orchestra did not always seem inclined to respond to his expressed desires) in Brahms' fourth symphony and the slow movement of Beethoven's ninth.

Société Nationale

The 582nd concert of the Société Nationale de Musique was distinguished by two premieres: Sonata for cello and piano, by Spitzmuller, a direct, energetic work, splendidly played by Jean Recullard and Mme. Theis, and five interludes, by Daniel Lesur, for Martenot Waves. Varied in sentiment, and lovely in tone quality, the Interludes, played by Mmes. Berthier, Breitner, Lesur, Steytler, made a deep impression. Four vocal quartets, by Pierre de Bréville, on poems by Klingsor and Thaly, were sung by the Tetracorde, and none too satisfactorily. The concert ended with Florent Schmitt's piano quintet (premiered by this Society, March 27, 1909) interpreted by Ina Marika and the Capelle Quartet. Here again the performers did not always seem to be in the best agreement, the result being a quintet that seemed much longer than was necessary.

Music in London

(Continued from page 7)

which struck one immediately by its freshness, vigor and the masterly handling of its themes.

The Concert Pageant

An unusual departure from dignified routine occurred at the London Symphony Orchestra concert where proceedings were interrupted by Wanda Landowska's granting of two encores. She played three Scarlatti sonatas and the piano part in Mozart's Coronation Concerto.

Chamber music has been conspicuous by its comparative absence: only one of Adolphe Hallis' series, a recital by Cecil and Lili Bonvalot, augmented by a chamber orchestra, and a program of compositions by Marie Dare, in which the composer also appeared as cellist, have been heard. But of recitals there have been plenty, with programs ranging from the one-composer variety (i.e., twenty or so practically unknown songs by Grieg sung by Astra Desmond) to the eight—from Arne to Soirée de Vienne—represented on Jean Norris' piano program. Her playing was outstandingly crisp and clean and preeminently suited to the early works.

Another piano recital, distinguished both in program and performance, was given by Howard-Jones, whose rare appearances always attract a full and enthusiastic house. Thelma Reiss, one of Britain's most promising young cellists, played a program ranging from Eccles to Sarasate, while Ria Ginster, popular soprano, gave the usual joy to her hearers with well-selected classical songs.

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Grand Rapids Calendar Well Filled

Orchestra of Michigan City Prominent in Winter Presentations

GRAND RAPIDS, MICH. — The Grand Rapids Symphony Orchestra (Karl Wecker, conductor), opened its fourth concert of the season with a group of four Wagner numbers and closed with the first symphony of Wheeler Beckett, young American composer. This symphony is melodious and interestingly developed. Edward Bredshall of Detroit played brilliantly the piano part in Gershwin's Rhapsody in Blue.

East Church Course presented Ruth Slenczynski, pianist, in a classical program for which she received much applause.

Mrs. Frank Showers, contralto, was soloist in an oratorio program at the St. Cecilia studio arranged by Mrs. Thomas Gillard. Other participants were Mrs. Karl Dingeman, Mrs. Jacob Buiten, Mrs. H. L. Ferrand, sopranos; Mrs. Henry Schuitema, contralto; Marguerite Colwell and Harold Bishop, pianists. Augusta Rasch Hake and her artist pupil, Thelma Holmes, Harold Tower, organist at Trinity Church and his boy choir of fifty, Mrs. W. H. Wismer and Mrs. C. Hugo Kutsche, pianists. The program was arranged by Mrs. Grove Montgomery. An artist recital was given in Grace Church by Walter Blodgett, organist of Cleveland and former pupil of Mr. Tower, who was chairman of the day. His program included Carillon by Leo Sowerby, a native of Grand Rapids.

An interesting and unusual program of Carols of all Nations was given by the adult choir of Westminster Presbyterian Church, with Stanley Baughman directing. This is the first formal service since Mr. Baughman came to the city a year ago and shows the results of careful training and fine musicianship.

H. B. R.

New London Hears Beethoven Mass

NEW LONDON, CONN.—Beethoven's Missa Solemnis was presented in Buell Hall of the Williams Memorial Institute here on January 21 as the first presentation of the sixth season of the New London Oratorio Society.

A. B. Lambdin, business manager of Connecticut College, directed the large chorus, while Roger N. Daboll was at the piano. An orchestra of thirty-five musicians also assisted. Vera Covert, soprano, of New York; Grace Leslie, New York contralto; Edouard Grove, Philadelphia tenor; and Frederic Baer, baritone, of New York, comprised the solo quartet.

The chorus, which has given the Brahms and Verdi Requiems, Handel's Messiah, Mendelssohn's Elijah and Mozart's Twelfth Mass among other works during its career, showed the results of its rehearsing since last October on the work. The soloists ably assisted the group, which plans to present the Brahms Requiem for the third time in April.

P. F. L.

Publication to Make Awards to High School Composers

Eighteen cash awards will be presented winners in the second annual competition for high school students in composition, it has been announced by Scholastic, the American high school weekly. Three prizes of $25, $10 and $5 are to be given in each of six classes and the regulations follow those of last year when 900 scores were submitted.

The committee on awards, which will select the judges, includes Charles Wakefield Cadman, Howard Hanson, A. Walter Kramer, honorary members and Will Earhart, M. Claude Rosenberry, Glenn Woods, Russell V. Morgan and Joseph Maddy. Details may be obtained by writing the committee at 402 Chamber of Commerce Building, Pittsburgh, Pa.

James Hooper Grew to Wed Alma Clayburgh

Mme. Alma Clayburgh, of New York, has announced the engagement of her daughter, Alma, to James Hooper Grew, of Boston. Miss Clayburgh was graduated from the Spence School and Vassar College and is active in the Junior League, New York. Mr. Grew, a graduate of St. Mark's School and Harvard, is a nephew of the American Ambassador to Japan. He is on the faculty of Phillips Academy, Andover, Mass. The wedding is to be in June.

Palm Beach, Fla., Society of Four Arts Presents Musicians

Under the direction of Mary E. Aleshire, the Society of the Four Arts, in Palm Beach, Fla., presented there the Miami University Orchestra (Arnold Volpe, conductor) on February 2. Beveridge Webster, pianist, and Gerald Warburg, cellist, appear under the same auspices March 9, and Bidu Sayao on March 21. The chairman of the S.F.A. music committee is Mrs. Grover Loening.

Richard Copley Lists Artists for Next Season

Among the artists under the management of Richard Copley of New York for the 1938-39 season are Josef Hofmann, pianist; Igor Stravinsky, composer-conductor; Castelnuovo-Tedesco, composer-pianist; Rose Dirmann and Margaret Halstead, sopranos; Maurice Ames, mezzo soprano; Lilian Knowles, contralto; Roland Hayes, Jan Pearce and Armand Tokatyan, tenors; Herbert Gould, David Blair McClosky and John Herrick, baritones; Eugenia Buxton, Maria Carreras, Harriet Cohen, James Friskin and Frank Sheridan, pianists; Samuel Dushkin, Eudice Shapiro, Erno Valasek and Viola Wasterlain, violinists; Gerard Hekking, cellist; Kate and James Friskin, duo-pianists; the Roth Quartet, Eleanor Steele and Hall Clovis, duettists, Lucie Bigelow Rosen, thereminist, and Dorothy Gordon in her costumed folksong programs. The Canadian Choir (Frederic Lord, conductor) is also on the Copley list.

Edward Meltzer Lists Conductorial Engagements

Edward Meltzer is to make several appearances this season as guest conductor of the Wisconsin Symphony Orchestra. He has been engaged also for radio broadcasts prior to returning to Europe where he will tour as guest leader of several orchestras and also introduce works by American composers. Mr. Meltzer, who made a similar tour last season, plans also to sponsor American soloists at his concerts.

Prince Alexis Zalstem-Zalessky Weds Former Wife of Stokowski

LOS ANGELES, CAL.—Mrs. Leopold Stokowski, divorced wife of the conductor, was married to Prince Alexis Zalstem-Zalessky in Phoenix, Arizona, it was announced here. The Prince, according to Merle Armitage, concert impresario, who made the announcement, is a member of the former Russian nobility and now interested in agriculture. His wife is the former Evangeline Brewster Johnson of New Brunswick, who was divorced from Leopold Stokowski in December. K. T.

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MUSIC NOTES From Coast to Coast

ANN ARBOR, MICH.—For the first concert after the Christmas holidays Ann Arbor was introduced to Ruth Slenczynski in her initial piano recital in this city. There was much interest in this young artist and the audience was considerably enlivened by the presence of many children. The soloist played uncommonly well although physical exertion was evident.

On January 18 the Choral Union audience regaled itself with the concert of beautiful songs beautifully sung by the Helsinki University Chorus (Martti Turunen, conductor).

Gina Cigna, Metropolitan opera soprano, appeared in a song recital on January 28, and made a fine impression. Her program definitely favored composers of Latin countries but one would go far to hear her sing French songs, especially Duparc's L'Invitation au voyage. Fritz Kitzinger was at the piano.

A. McL. T.

EL PASO, TEX.—The El Paso Symphony Orchestra gave the second concert of the season as the opening event of the Sun Carnival. The program billed as "popular," had Courtney Proffit, soprano, a favorite here, and H. Arthur Brown, conductor of the orchestra and violinist, as soloists. Both responded to several encore demands by the audience.

Muriel Kerr, young pianist, appeared as the second artist of the Community Concert Series. The audience demanded five encores of Miss Kerr, which is almost unheard of for this series, and the general opinion was, that rarely has an El Paso audience been so enthusiastic over a pianist.

The Jooss Ballet came here under the management of Mrs. Hallett Johnson. This was the first appearance of this fresh youthful, gay and amusing company in Texas, but it will not be their last, as they genuinely pleased a critical audience. H. J.

LEXINGTON, KY.—Ernest McChesney gave a brilliant performance when he appeared here on January 16 at a Sunday Afternoon Musicale of the University of Kentucky. The tenor was in splendid vocal condition and gave his large audience the impression of being a finely-tutored singer of exceptional gifts. Singing with taste, refinement and musicianship, he was applausively received in a program which embraced the La Tosca E Lucevan le Stelle, an aria from Handel's Judas Maccabeus, Lieder of Schubert, Wolf and Grieg and a miscellaneous section by Rachmaninoff, Watts, Ridge and others. Numerous encores were demanded and given. Charles Ruetschi was a proficient accompanist.

D. C. G.

OKLAHOMA CITY.—The Jooss Ballet gave a unique entertainment on January 19 to a large audience in the Municipal Auditorium. Four ballets were presented in a varied and attractive program interspersed with music on two pianos by Fritz Cohen and F. Waldmann who also furnished the accompanying music for the dancers.

At this, the fifth and final number on the annual Artists' Series, season patrons expressed their appreciation by recalling the actor-dancers many times.

The Federal Symphony Orchestra, with a personnel of fifty-five players (Ralph Rose, conductor), made its initial bow on January 3 in the Shrine Auditorium, creating something of a sensation in local circles. Mr. Rose handled the baton like a veteran and was given an ovation. He showed much ability as a conductor and proved that an orchestra made up entirely of local musicians can give a musically satisfying performance. Three more concerts are scheduled for the season. F. P. H.

PRINCETON, N. J.—Alexander Brailowsky, pianist, gave an exceptionally brilliant program for a capacity assembly in Princeton's McCarter Theatre on the evening of January 21, and at the conclusion was recalled eight times. Especially commendable performances were the Beethoven Appassionata Sonata, Chopin's A flat major polonaise and Une Barque sur L'Ocean by Ravel.

W. T. R.

TOLEDO, O.—The Philadelphia Orchestra (Eugene Ormandy, conductor) made its annual appearance in the Peristyle of the Museum of Art on January 7. The program was diversified starting with Bach and closing with Wagner. The Bach was the Cailliet orchestration of the prelude and fugue in B minor while the Wagner were the overture and Venusberg Music from Tannhaüser together with the prelude and Liebestod from Tristan and Isolde. Much more can be said for the performance of these than for that of the fifth symphony by Sibelius, for the audience, at any rate, received this with bewilderment. It rose to great enthusiasm, however, when Ormandy offered as encore The Ride of the Valkyries. A. McL. T.

TRENTON, N. J.—As an innovation for their large list of subscribers, the Trenton Symphony Orchestra (Guglielmo Sabatini, conductor) produced a program of opera and ballet for the third of the season's concerts on January 25.

Massenet's one-act opera, Le Portrait de Manon, was given on the first half of the program with Lester Englander as Des Grieux, Marie Zara as Jean, Ruth Frieburg as Aurora and James Montgomery as Tiberge. The work is a sequel to Massenet's larger work Manon, and deals with an incident in Des Grieux's life after the death of Manon. Although the principals did creditably, the production was disappointing and failed to reach the standard of performance expected of programs given on this excellent series of concerts.

The Mary Binney Montgomery Dancers of Philadelphia more than saved the evening with their ballet offerings. Miss Montgomery has earned an enviable reputation in Philadelphia with the Philadelphia Orchestra in the Robin Hood Dell summer concerts under such conductors as Eugene Ormandy and Saul Caston. W. T. R.

WHITE PLAINS, N. Y.—Percy Grainger elected to give his only piano recital in the Metropolitan area this season at the Contemporary Club Auditorium in White Plains, his home for several years.

In an unhackneyed program Mr. Grainger played with his accustomed virility and poetic insight the Schumann symphonic etudes following the opening Bach-Liszt fantasie and fugue in G minor. The second half of the program was particularly well suited to Mr. Grainger's temperament. After the Grieg ballade (op. 24) he offered Howard Hanson's Clog Dance and a charming miniature, When Yule-tide Came, by the Norwegian Sparre Olsen, which was repeated. The remaining numbers were by Grainger, built on Australian, American, Irish and Jutish folk-tunes. Colorful in their harmonies, they retained the feeling of the original tunes, a fine sensitivity pervading not only the settings themselves but the playing of them.

Mr. Grainger's informal remarks about several of the numbers aided in the enjoyment and understanding of them. A large audience which ardently displayed its appreciation throughout the program stayed for encores until it had heard the Country Gardens. E. H.

WINTER PARK, FLA.—An all-Beethoven program, said to be the first such ever offered in Florida, was given on January 26 by the Symphony Orchestra of Central Florida (Alexander Bloch, conductor). Mr. Bloch is the permanent conductor of the orchestra, now in its twelfth season. Helen Moore was soloist in the G major concerto. Mr. Bloch started the program with the third Leonore Overture and concluded it with the seventh symphony. Conductor, soloist and orchestra were enthusiastically greeted by an audience which started to crowd the box office more than an hour before the program started. B. B.

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OBITUARY

Carl Venth

SAN ANTONIO.—Carl Venth, dean of the school of music of the University of San Antonio died on January 29. He was seventy-eight years old and a native of Cologne and studied in the conservatory there and at Brussels where he was the last pupil of Henri Wieniawski in violin. After serving as concertmaster of the Utrecht Orchestra, the Flemish Opera House in Brussels and the Opera-Comique in Paris, he came to this country and in 1884 was concertmaster at the Metropolitan Opera House. From 1888 to 1906, he had his own music school in Brooklyn, N. Y., and conducted the Brooklyn Symphony Orchestra and two male choruses. Since 1908 he had lived in Texas, teaching, conducting and composing. In 1923 he won the contest of the National Federation of Music Clubs for his chorus, Pan in America. He wrote two operas, The Monk of Iona and Fisherman; a comic opera, Fair Betty and a series of cantatas. During the world war he trained bands in army camps. S. T.

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Arthur Dunham

CHICAGO.—Arthur Dunham, sixty-two, one of Chicago's best known organists, died on January 24. He was named organist of the First Methodist Temple in 1924. He was also organist of K.A.M. Temple and had served Sinai Temple. Mr. Dunham conducted the Association of Commerce Glee Club for twenty-five years and for eleven years directed the Lyric Glee Club of Milwaukee. In 1917 he organized the Philharmonic Orchestra of Chicago and in 1921 served as conductor for the Boston English Opera Company. In 1922 he directed the symphony orchestra of the Tivoli Theatre. Among his compositions are Symphony Fantasy, Suite Moods, Marpessa and Silence. His widow, a son, a daughter and a sister survive. D. R.

Alexandre Georges

ARRAS, FRANCE.,—Alexandre Georges French composer, died at Paris on January 19. He was born here in 1850, and was Maitre de Chappelle at the Sainte-Clotilde and Saint-Vincent de Paul Churches, in Paris. He was a pupil of Fauré, and of the Ecole Niedermeyer, where he studied under Gigout and Lefèvre. He owed his principal celebrity to a volume of songs, Les Chansons de Miarka, after Jean Richepin. Later he used these as the basis of his Miarka, given at the Opera-Comique and many other theatres. Others of his better-known works are Axel et le Nouveau Monde, Le Printemps, Charlotte Corday, Sangre et Sol, La Naissance de Vénus, and La Maison du Péche. P. R.

Jennie Buchwald

Jennie Buchwald, New York piano teacher died on January 29 at the age of sixty-four. She was a member of the Piano Teachers Congress of New York City, the New York State Music Council and the National Music Council and the Beethoven Association. On the staff of the Third Street Music School Settlement, she had arranged many children's concerts in Steinway Hall, New York, and also for the Brooklyn Institute of Arts and Sciences.

Victor Charpentier

PARIS.—Victor Charpentier, brother of Gustave Charpentier, composer of Louise, died here on January 26 at the age of sixty. An eminent orchestra leader, in recent years he had been musical director of several French radio stations. S. L.

Charles Woodruff Rogers

Charles Woodruff Rogers, organist, pianist and vocal coach, died on January 25 in New York at the age of sixty-four. Born in Hartford, Conn., he came to New York as a young man and for a time was organist at the Cathedral of St. John the Divine and then played in other churches. Mr. Rogers later toured for ten year as accompanist for David Bispham. During the war, while stationed in France and Luxembourg, he composed several songs.

Jean P. Duffield

OMAHA, NEB.—On January 22, Omaha lost one of its distinguished musicians when Jean P. Duffield, aged fifty-nine, died suddenly.

His boyhood and early youth were spent in Ottumwa, Iowa, after which he went to Europe for several years of music study, principally in Germany. Upon his return to America he settled in Omaha, where he had been engaged in his profession ever since. Generally cultured, a highly able pianist, teacher, and writer on musical subjects, the deceased was widely known in Nebraska and neighboring states, where many of his pupils hold important positions.

Mr. Duffield assisted in the start and development of the Omaha Orchestra. His critical articles appeared in the Omaha Bee for several seasons, and he served for many years as the Musical Courier correspondent in that city. He is survived by a sister, Mrs. Willa B. Shaw of Tecumseh, Neb. and a brother, Marcus, of San Diego, Cal. H. M. R.

Amy Marion Young

PHILADELPHIA.—Amy Marion Young, former secretary of the Philadelphia Civic Opera Company, died here on January 21. She was seventy-five years old. Formerly a member of the Philadelphia Choral Society, Miss Young also served as its secretary and was active in organizing the Robin Hood Dell summer concerts. For many years she was associated with the Philadelphia Orchestra. Among organizations with which she was affiliated were the Pennsylvania Academy of Fine Arts and the Matinee Musical Club of Philadelphia. W. K.

T. Eugene Goudey

SAN FRANCISCO.—T. Eugene Goudey, musician and composer, and best known as arranger of the hymn Abide With Me and When Twilight Comes, died here on January 21. He was sixty-nine years old. Two sisters survive.
C. L.

Mrs. Sonia Hoffman

ATLANTIC CITY.—Mrs. Sonia Hoffman, whose son, Josef Wissow, is piano soloist with the Philadelphia Orchestra, died here on January 25. She was sixty years old. In addition to her son, a sister and her husband survive. C. S.

Paul Fiévet

FONTAINEBLEAU.—Paul Fiévet, French composer, died at his home in Fontainebleau, January 28, at the age of seventy-three. I. S.

Mrs. Ernest Schelling

LAUSANNE, SWITZERLAND.—Mrs. Lucie Draper Schelling, wife of the American composer-conductor, Ernest Schelling, died here on February 3 after an illness of several months. She was born at Nice, France, daughter of Mr. and Mrs. William T. Draper of Boston and was married to Mr. Schelling in 1905. Mrs. Schelling was a member of the Colony Club, the Cosmopolitan Club and the National Society of Colonial Dames. In 1931 she was active in a campaign in New York to raise funds for the relief of needy musicians. Mr. Schelling, who is conductor of the Baltimore Symphony Orchestra and for many years has directed the children's concerts of the New York Philharmonic-Symphony Society, is here on leave of absence because of an injured eye. J. H.

San Carlo Opera Tour Visits Many Cities

Following a two weeks' engagement in Chicago, the San Carlo Opera Company appeared for ten days in Detroit before moving to Milwaukee for a week. The company is now touring the southern cities and goes to the Pacific Coast for appearances in Los Angeles, San Francisco, Portland, Seattle and Vancouver. The tour ends on May 1. Several new singers are being presented by Fortune Gallo, director, including Maru Castagna, mezzo-soprano, and Norina Greco, soprano. Veteran members of the entourage are Bianca Saroya, Lucille Meusel, Hizi Koyke, Harold Lindi, Dimitri Onofrei, Mostyn Thomas and Mario Valle. Carlo Peroni is conductor.

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TORONTO, CAN.—Emmy Heim's Lieder recital on January 4 at Toronto Conservatory, Sir Ernest MacMillan at the piano, had all the characteristic beauty of phrasing, fineness of voice and admirable program building always expected of her. Her lecture-recitals on January 18, 25 and February 1 to some extent duplicated the exquisite experience. Ethel Bartlett and Rae Robertson appeared at Eaton Auditorium on January 6 in a typical two-piano recital playing a widely varied program with accustomed admirable ensemble. Lotte Lehmann's singing in the same hall on January 7 held many superb moments done in the eminent soprano's opulent style. Erno Balogh was her marvelous accompanist. A concert for children organized by Boris Berlin at Toronto Conservatory on January 8 delighted many youthful hearers. The cellist Gaspar Cassado, Hans Horwitz accompanying (Women's Musical Club, Hart House, January 10) played Beethoven, Brahms and others in sweeping style.

GRAINGER WITH ORCHESTRA

The Toronto Symphony Orchestra concert (Sir Ernest MacMillan, conductor), on January 11 at Massey Hall had much variety: a Handel organ concerto by Frederick Silvester, the first local performance of the Sibelius first symphony, and Percy Grainger beautifully playing the Grieg piano concerto, in A minor, and conducting some of his own works.

The Finnish Helsinki Male Chorus packed Eaton Auditorium on January 12, Martti Turunen conducting an arresting program, sung *a capella* with much tonal beauty. Victor Chenkin's extraordinary power as actor-singer was intensely projected in a recital at Eaton Auditorium on January 13, the program unfortunately being shared by others of lesser calibre.

Our own Norman Wilks appeared in a comprehensive piano recital at Eaton Auditorium on January 15, playing Schumann, Brahms, and Beethoven with masterly vigor, Chopin with poetry and atmosphere. Healey Willan's Tudor Singers sang beautifully as usual at Malloney Galleries on January 17, assisted by Marion Keighley Snowden, who charmingly illustrated an instructive talk on the Virginal. Vronsky and Babin, Russian two-pianists, drew many to Massey Hall on January 18, to hear their consummate playing in many moods.

ARTUR RUBINSTEIN'S RECITAL

Artur Rubinstein at Eaton Auditorium on January 20 gave a prodigious piano program that carried his thronged hearers to enthusiasm. Frances James' Evening of French Song at the Art Gallery on January 21 was a delightful event, the artistic soprano effectively accompanied by Gwendolyn Williams. Renee Nizan played an impressive organ recital at Eaton Auditorium on January 22, assisted by St. Simon's Choir. The Conservatory String Quartet's concert at Toronto Conservatory on that night was a repetition of the special artistic effect always attained by this fine organization. Sara Barkin, soprano, and Adolph Wantroff, baritone sang beautiful numbers at Jewish Centre Auditorium on January 23, Leo Barkin accompanying.

VIOLA MITCHELL SOLOIST

The Toronto Symphony Orchestra presented Viola Mitchell impeccably interpreting the Szymanowsky violin concerto on January 25, Sir Ernest MacMillan also conducting various striking orchestral numbers in his happiest manner. Trudi Schoop and her company danced inimitably through a delightful evening on January 21 at Eaton Auditorium. Yvonne Astruc's violin recital at Eaton Auditorium on January 29 keenly interested her large audience by her authority, virtuosity, intellectual grasp, the wide versatility of her program and the novelty of various attributes she brought to the occasion. Her reception was most enthusiastic. Leo Barkin, accompanist, shared in the honors.

Gina Cigna's Toronto debut at Massey Hall on February 1 would have been much more effective in a program better calculated to display this outstanding soprano's art and voice. Fritz Kitzinger played her accompaniments with admirable sympathy. B. P.

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STUDIO NOTES

BERTA GERSTER-GARDINI

A series on American composers has been inaugurated at the Voice Forum of the Gerster-Gardini Studios. Harriet Ware was guest at the opening with Sara Lee singing songs by her. Marion Bauer compositions were sung, at a later session, by Annette Simpson and Verna Carega.

German comic opera was discussed recently by Selma Stark. Two children, Sally Good and Mima Schwehm, of Edgewater, N. J., presented duets from Hänsel and Gretel in a setting designed by Mme. Gardini. Frieda Nutz, also a pupil, sang an aria from Freischutz. On January 22, Mr. and Mrs. Oscar Duryea presented excerpts from Dances of Yesterday and Today which was given recently at the Brooklyn Museum. David Sodelle was the composer represented, his songs being offered by Greta Sodelle and himself. On January 29, Guy Nankivel sang several of his own songs while Rose Martocci offered arias with Jack Prenner at the piano. At all meetings, Mme. Gerster-Gardini spoke and answered questions pertinent to vocal technic.

A series of operatic programs was inaugurated on February 5 with Mildred Cobb, soprano, as soloist. The February 12 program concerned French opera and next week German will be discussed. Mme. Gardini goes to Washington, D. C., on February 22 to conduct classes for teachers at the Takoma Park Music Club and also to lecture.

FRANCIS ROGERS

James Curtis, of Lexington, Ky., has been engaged as tenor soloist at the Little Church Around the Corner, New York. He recently sang for the D. A. R. in the Heckscher Theatre, New York. Carl Nicholas, of Minneapolis, Minn., has been engaged as tenor soloist at Central Presbyterian Church, New York. Both are students of Francis Rogers.

NORMAN JOLLIFFE

Mortimer Davenport, baritone, pupil of Norman Jolliffe, was soloist with the A Capella Choir of Elizabeth, N. J., and also sang at Appleton Chapel, Harvard University. He has been engaged for concerts in Washington and with the Bucknell University Glee Club in New York. Elizabeth Talbot, soprano soloist at North Avenue Presbyterian Church, New Rochelle, N. Y., gave a return recital in St. Peter's Church, Norristown. Earl Guy, baritone, appeared in Pinafore with the Cranford Community Opera Company. Clara Blohm, soprano, was soloist for the Music Educators Association of Newark and also presented several of her pupils in an international costume recital in Newark. Leslie Palmer, tenor, has been engaged as soloist at the Third Presbyterian Church, Newark.

ALEXANDER LIPSKY

Carol Dickson played a group of four Brahms' intermezzi and the capriccio (op. 116, No. 7) for the music section of the Pelham Manor (N. Y.) Club's German music program on February 1. She is a pupil of Alexander Lipsky.

HAROLD HENRY

Pupils of Harold Henry, concert pianist and teacher, recently offered a program in his New York studio. Edith Borroff and Mr. Henry played the first movement of Mozart's C major sonata, arranged by Grieg for two pianos, and Helen Meyer and Mr. Henry the *romance* and *waltz* from Rachmaninoff's second suite for two pianos. Esther Bernstein gave Haydn, Bach and Rachmaninoff numbers and Helen Meyer a group of Chopin. The first movement of a Beethoven sonata was played by Marie Borroff. Clara Alder and Esther Bernstein played the *allegro* from Mozart's sonata for two pianos and the former also offered Czerny, Liszt, MacDowell and Mana-Zucca works.

SUSAN BOICE

Vivienne Dixon, lyric coloratura soprano, and Richard K. Patterson, baritone, presented a recent program at Susan Boice's New York studio musicale. Miss Dixon's pleasing voice was shown to effect in the waltz A Heart That's Free (Robyn), Come to Me (Kostelanetz), the aria from Louise and shorter items. Lieder of Sinding, Schumann, and Franz and a Handel aria from Messiah disclosed Mr. Patterson's resonant baritone and German articulation. Marian Kalayjian was a capable accompanist and also offered in poetic style works of Chopin, Liszt's Love Dream and a Hummel rondo. F. W. R.

American Academy of Dramatic Arts Holds Matinees

The Belasco Theatre, New York, was again the scene for the January 18 matinee of the American Academy of Dramatic Arts. You Never Can Tell (Shaw) was enacted admirably. The spirit of gaiety was shared by Sybil Keating, June Kendall, Ethel Gardner, Katharine Hampton, Emry Heaton, George Hodel and Gerald Hess. Hotel Universe by Barry was capably done; prominent in the play were George Evers, Tarrytown, N Y., and June Thompson, Memphis, Tenn.

On January 21 Mrs. Moonlight (Levy) interested a large audience, Hunter Van Sicklen, Jacksonville, Fla., impersonating Percy, with Julia Carrillo, New York, as Joy. The remainder of the cast comprised Peggy Spalding, Bettina Greenley, John Norton, Mary L. Chandler and Gerald Hess. Rollicking spirit marked Hay Fever, Peggy Weston, Mechanic Falls, Me., and Fredric Clark, Palo Alto, Cal., winning special honors.

Death Takes a Holiday (Casella), provided thirteen actors opportunity on January 28 to exploit the idiosyncracies of characters ranging from the simple to the military and aristocrat. Prominent in the cast were Lillian Udvardy of Trieste, Italy, and Fredric Clark, Palo Alto, Cal.; the others included Elena Salvatore, Sue Phillips, Elinor Adams, Jeanne Smith-Willd, Florence Gayle, and Gerald Witt, Richard Mayer, Richard Carlton, Gilbert King, Julien Benjamin and H. E. Currier. F. W. R.

Leon Carson Assists Nutley Symphony Society

NUTLEY, N. J.—Leon Carson, tenor, proved to be an admirable Lieder singer when he appeared here as assisting soloist at the second musicale of the Nutley Symphony Society (William Oscar, conductor). In two groups, the first exclusively of Brahms, and the second of Wolf, Strauss and Marx numbers, Mr. Carson revealed skill as an interpreter of varied moods and vocal technic and color of a high order. Encores were demanded by an applausive audience. Nils Nelson was a competent and understanding associate at the piano. Mozart, Schubert and Haydn works were given by string players of the Nutley Symphony Orchestra. M. L.

Hans Hess in Concert at LaSalle, Ill.

LASALLE, ILL.—An unusual musical treat was afforded LaSalle music lovers by the Civic Music Association when they presented the cellist, Hans Hess, at the Matthiessen Memorial Auditorium. A large audience greeted the artist with enthusiasm throughout his program, in the performance of which he showed himself a master cellist, a serious musician and a gracious artist. C. M.

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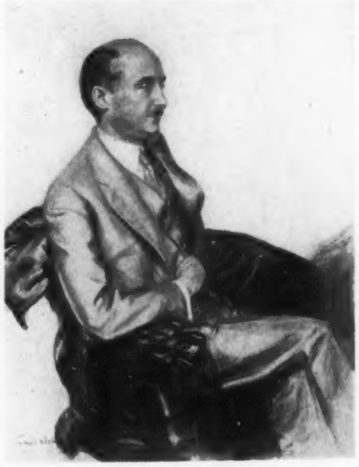
VIRGINIA REA, soprano, enjoying the winter scene at her country home in Stroudsburg, Pa., between engagments.

FONTAINEBLEAU SCHOOL OF MUSIC students and faculty. New faculty members are to be announced shortly. (Photo by Studio G. Esparcieux, Fontainebleau, France.)

(LEFT) ALTON JONES, pianist, being congratulated by one of his audience following his Town Hall, New York, recital on January 28. (Musical Courier Staff Photo.)

(LEFT) JOSEPH BENTONELLI, Metropolitan Opera tenor, turns woodsman while at Lenox, Mass. (Photo by Shapiro Studio, Pittsfield, Mass.)

(RIGHT) LOUISE JENKINS in Spanish costume. Her programs of singing, lecturing and acting include folksongs of eleven nationalities, given in costume. (Photo by Apeda Studios.)



WALTER KNUPFER, piano teacher at the De Paul University School of Music in Chicago, has many active artist students who are appearing for clubs, offering public recitals and playing with orchestras.

THE BALLET RUSSE presenting Coq d'Or in a recent performance in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

(See Inside Front Cover for Additional News Pictures)

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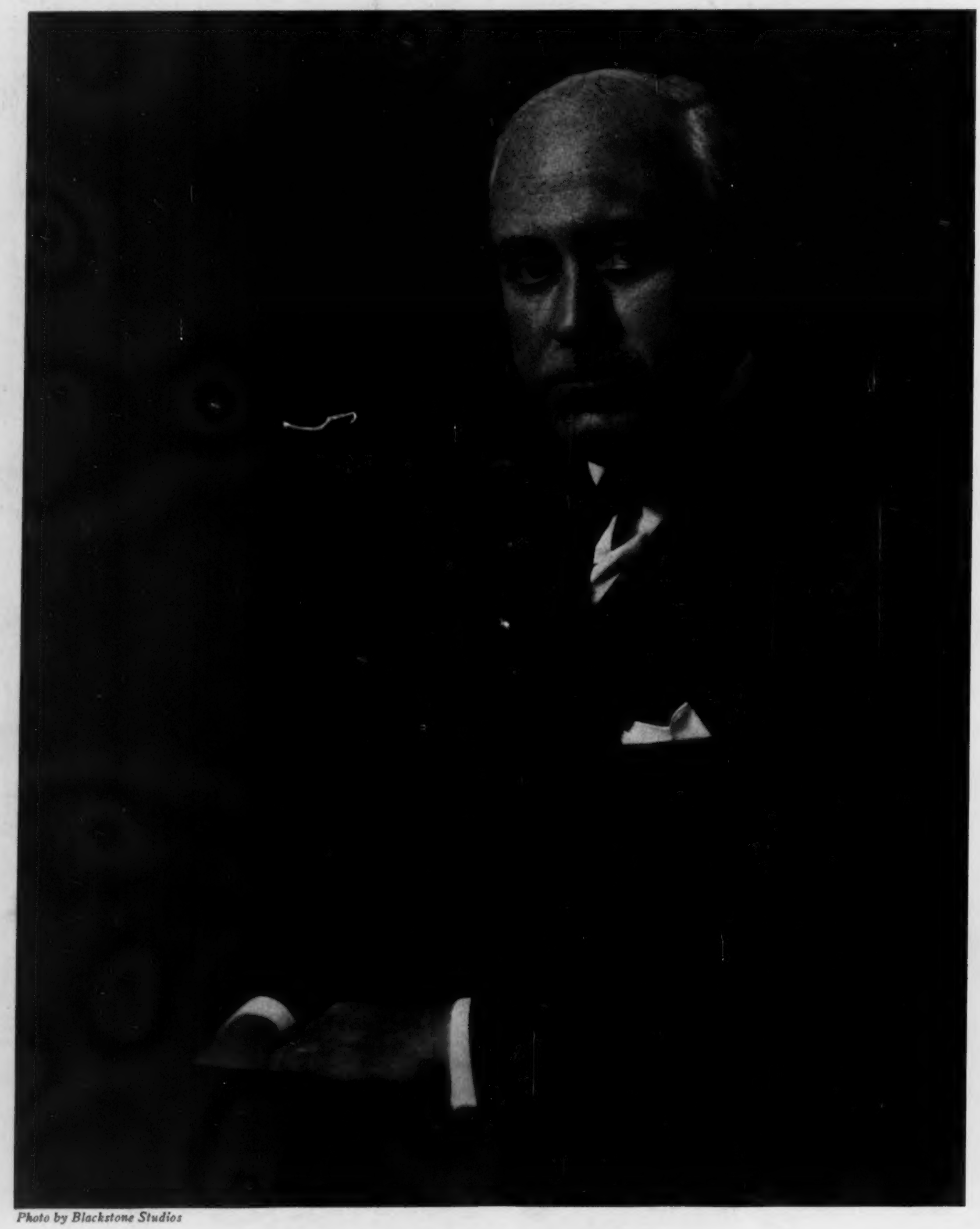

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GEORGE A. WEDGE

Director, Juilliard Summer School, New York
Session July 5 to August 12